

MUSICAL COURIER.

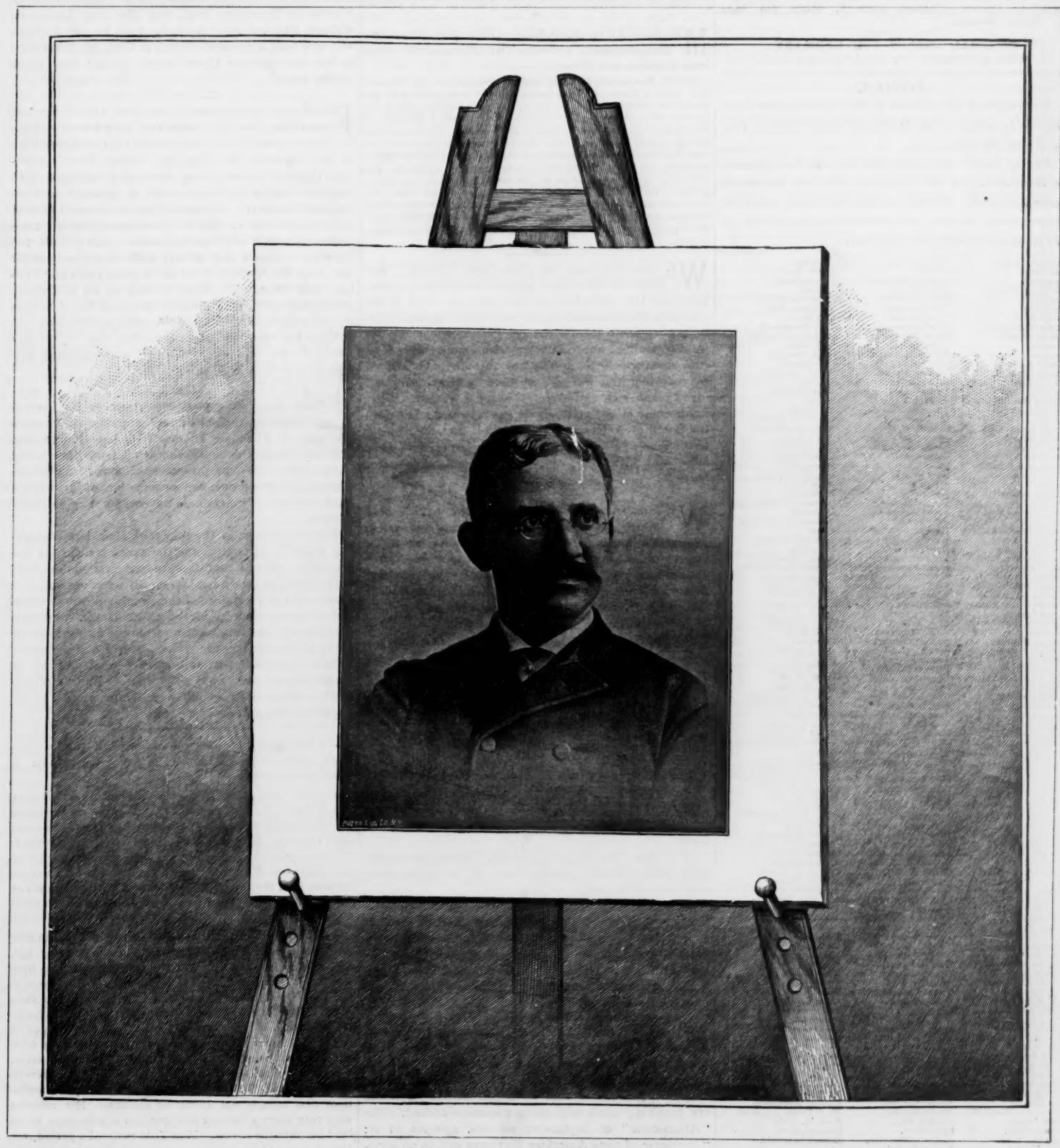
A WEEKLY JOURNAL.

DEVOTED TO THE TRADES OF MUSIC.

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NEW YORK, WEDNESDAY, OCTOBER 16, 1889.

WHOLE NO. 504.



EMIL LIEBLING.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Kellogg, Clara L.	Louise Gage Courtney.	Victor Nessler.
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Materna.	Theodore Thomas.	Boucicault.
Alban.	Dr. Darmstorff.	Lawrence Barrett.
Annie Louise Cary.	Anton Rubinstein.	E. W. MacDowell.
Emily Ward.	Del Puent.	Edwin Booth.
Lena Hult.	Joseffy.	Max Treumann.
Mario-Celli.	Mme. Julia Rive-King.	C. A. Cappe.
Chatterton-Böhmer.	Hope Glenn.	Montegriffo.
Mme. Fernandes.	Lois Blumenberg.	Mrs. Helen Ames.
Lotta.	Frank Vander Stucken.	Maria Litta.
Minnie Palmer.	Ferdéric Grant Gleason.	Emil Scaria.
Donald.	Ferdinand von Hiller.	Hermann Winckelmann.
Maria Louise Dotti.	Robert Volkmann.	Donizetti.
Geistlinger.	Julius Rietz.	William W. Gilchrist.
Ferencz-Madi.	Eduard Heilbronn.	Ferranti.
Catherine Lewis.	Max Heinrich.	Johannes Brahms.
Zélie de Luscan.	E. A. Lefebre.	Wolfgang Amadeus.
Blanche Rosenthal.	Ovide Musin.	Moritz Moszkowski.
Samuel Borsig.	Anton Udvard.	Anna Louise Tanner.
Tito d'Ernesti.	Alcvin Blum.	Filoteo Greco.
Anna Bulkeley-Hills.	Joseph Koegel.	Wilhelm Juncz.
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Friedrich von Flotow.	Carl Retter.	Michael Banner.
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Frederick Lax.	Van Zandt.	Emil Mahr.
Nestore Calvano.	W. Edward Helmendahl.	Otto Sutro.
William Courtney.	Mme. Clemelli.	Carl Faehn.
Josef Staudigl.	Albert M. Bagby.	Belle Cole.
Lulu Staudigl.	W. Waugh Lauder.	Carl Mildecker.
Mrs. Minnie Richards.	Mrs. Waugh Lauder.	W. W. Hunt.
Frances Cilton-Sutro.	Henry Mendelsohn.	Georges Bizet.
Calie Lavallee.	Hans von Bülow.	John A. Brookes.
Clarence Eddy.	Clara Schumann.	Edgar H. Sherwood.
Franz Abt.	Joachim.	Ponchielli.
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S. E. Jacobsen.	Frans Lissz.	Carrie Hun-King.
C. Mortimer Wiske.	Christine Dossett.	Pauline L'Allemant.
J. O. Von Prochnaska.	Dora Henningsen.	Verdi.
Edward Grieg.	A. A. Stanley.	Hummer Monument.
Adolf Henselt.	Ernst Catenhusen.	Hector Berlioz Monument.
Eugene D. Albert.	Heinrich Hofmann.	Haydn Monument.
Lili Lehmann.	Charles Fradel.	Anton Svendsen.
William Purdie.	Emil Sauer.	Saint-Saëns.
Franz Kneisel.	Jesse Bartlett Davis.	Pablo de Sarasate.
Leandro Campanari.	Dory Bartlemeister-Petersen.	Jules Jordan.
Franz Rummler.	Anna Lankow.	Albert R. Parsons.
Blanche Stone Barton.	Paul Powell.	Therese Herbert-Forster.
Amy Sherwin.	Albert H. Hyatt.	Bertha Pierson.
Thomas Ryan.	Gustav Hirnrichs.	Carlos Sobrino.
Achille Errani.	Xaver Schärwanka.	George M. Nowell.
King Ludwig I.	Heinrich Boester.	Wiliam Mason.
C. J. C. Brambach.	W. R. Haslam.	Pasdeloup.
Henry Schradieck.	Carl E. Martin.	Conrad Ansorge.
John F. Rhodes.	Jennie Dutton.	Car Baermann.
John W. Thompson.	Walter J. Hall.	Emil Steger.
W. H. Williams.	Conrad Ansorge.	Paul Karrack.
Franz Taft.	Conrad Ansorge.	Gustav Hirnrichs.
C. M. Von Weber.	Emil Steger.	Xaver Schärwanka.
Edward Fisher.	Paul Karrack.	Heinrich Boester.
Kate Rolla.	Lois Svecenski.	W. R. Haslam.
Charles Rehm.	Henry Holden Huns.	Carl E. Martin.
Harold Randolph.	Neally Stevens.	Jennie Dutton.
Minnie V. Vanderper.	Dyan Flanagan.	Walter J. Hall.
Adele Aus der Ohe.	A. Victor Benham.	Conrad Ansorge.
Karl Klinworth.	Mr. and Mrs. Carl Hild.	Car Baermann.
Edwin Klahre.	Anthony Stankowitch.	Emil Steger.
Helen D. Campbell.	Maria Rosenthal.	Paul Karrack.
Alfred Harli.	Victor Herbert.	Lois Svecenski.
Wm. R. Chapman.	Martin Roeder.	Henry Holden Huns.
Anna Carpenter.	Joachim Raff.	Neally Stevens.
W. L. Blomenschein.	Felix Mottl.	Dyan Flanagan.
Leonard Lebatt.	Augusta Ohrström.	A. Victor Benham.
Albert Veino.	Mamie Kunkel.	Mr. and Mrs. Lawton.
Josef Rheinberger.		Anthony Stankowitch.
Max Beudis.		Fritz Kreisler.
Helene von Doenhoff.		Madge Wickham.
Adolf Jansen.		Richard Burmeister.
Ham Richter.		W. J. Lavin.
Margaret Reid.		Niles W. Gade.
Emil Fischer.		Felix Mottl.

SOME time ago the non-lovers of Wagner made a great fuss over the fact that Mr. Friedrich Nietzsche, the famous philologist, author of a pamphlet on Wagner, and formerly one of his most ardent admirers, had changed his mind and gone over to the other camp, declaring that Wagnerianism was a kind of disease, like the measles, which every young man had to have once. Well, the latest news is that Mr. Nietzsche has changed his mind still further and is at present in a lunatic asylum. The moral is obvious.

ability, exercise a distinct influence on the art, and even now there are writers on the other side of the Atlantic whose utterances command attention. * * * Mr. Finck may be regarded as a typical exemplar of what may be called free thought in music, and if many of his assertions are likely to startle conservative readers, it is impossible not to admit that his views and arguments have a certain amount of force and are worthy of consideration." The Liverpool "Post" says: "It is a book to be read and put away and read again, like the literary treasures of Sir Walter Scott, for on every fresh perusal the reader will discover fresh sources of pleasure and glean new stores of knowledge."

ONCE more we are on the brink of a great musical season, the opening guns having been already fired last week by the Arion Song Festival. It would be gratuitous folly to predict the results financial and otherwise of the many great ventures, as yet not launched on our sea of musical life; but one thing seems certain, and that is we are going to have a magnificent display of musical attractions; for the opera, with its brilliant prospectus, the Symphonic Concerts, the D'Albert, Sarasate and Hegner concerts all conspire toward making this season a peculiarly attractive one. Let us hope that peculiarly, too, it will be satisfying.

M. EDWARD IRENÆUS STEVENSON, of the "Independent," writes to THE MUSICAL COURIER from Dresden as follows:

I see Mr. Stanton includes on his list for the Metropolitan the "Puppenfee" ballet of Bayre. He could not have selected a more delightful and appropriate addition of the sort to the répertoire. I have happened to see the piece six or seven times (it is a craze, since last year, in Germany as well as Austria). But I must confess I don't see how Mr. Stanton can possibly present the piece in accordance with its real model and traits. It calls for a superb double or triple ballet corps, with at least six premières and a very superior and very large force of danseuses. The mechanical devices are quite beyond the barren resources of the Metropolitan. The music, however, should be admirably given under Mr. Seidl (if he directs it). The whole thing is the most dainty and exquisitely droll and not at all unpoetical thing of the sort one would care to see. But it seems to me quite beyond the Metropolitan's mechanical and ballet abilities.

WE sincerely hope the New York "Herald" will continue its crusade against the wretched music heard in the orchestras of our theatres. Now is the time and the lukewarmness of some of the other dailies is very reprehensible, for it is *pro bono publico*, and petty jealousies ought not to interfere with such a good cause. And now that the chill blasts of autumn have arrived we fear that the war against the organ grinders and organ piano men and street bands has abated. What has become of the matter? It was certainly laid before the Board of Aldermen. Is it possible that the padroni have money? Spring and summer will come once more and with them the perennial nuisance—street music.

WHY doesn't some bold music critic make a bold plunge and attempt to inaugurate a new system of musical nomenclature in criticism? Are we to be forever afflicted with the odious words "rendition," "performance," "execution," "technic," &c., *ad nauseam*? Are there no other arts one could beg, borrow or steal from to enrich the slender vocabulary of the music critic? Painting, sculpture and poetry offer a rich, unexplored field, and it would be a great relief to be delivered, if but for a short time, from the tiresome set expressions of the average musical criticism. What harm is there in speaking of a pianist's handling of his subject, or of his admirable "perspective" and brilliant "foreground," his "middle tints" and his "tonal values?" It would be variety at least.

WITH Arthur Nikisch, as with Cæsar, it was "Veni, vidi, vici" last Saturday night, and the Boston Symphony Orchestra has again, thanks to the perspicacity and liberality of Mr. Higginson, fallen into good hands.

Of course it is too early for Mr. Nikisch to accomplish much, but the general trend of his future work may already be seen.

At all events he has landed and has conducted his first concert, and that, too, in the teeth of the disgruntled community of knownothings in the midst of us, whose ridiculous policy would, if possible, have excluded a great artist, but does not complain of the unchecked flow of paupers and criminals who daily flow in at Castle Garden.

M. HENRY T. FINCK has returned to his desk in the "Evening Post" office and will again write the musical criticisms for that paper. The reviews of his latest book, "Chopin and Other Musical Essays," in the London papers, show that American writers on music are receiving more and more attention abroad. The "Athenæum" of September 28 says, apropos of it: "In course of time American literature will, in all prob-

IT will be remembered that Lilli Lehmann was barred from ever again appearing on any German opera house stage by the decree of the Cartellverein on account of her breach of contract. It now appears that the artist has sent in a personal petition for pardon to the Emperor of Germany, and we are gratified to learn that His Majesty has decided in favor of our prima donna. A reversion of the decree may therefore be expected at the coming meeting of the Cartellverein at Vienna in December next, and Mrs. Lilli Lehmann-Kalisch, who evidently is taking time by the forelock will now have a renewed chance in Germany if her days at the Metropolitan Opera House should ever prove on the wane.

FROM cable dispatches to some of the dailies last week we glean the news that Max Alvary's reception at Carlsruhe on the occasion of his first appearance in the character of "Siegfried," under Mottl's direction, October 6, was nothing short of an ovation. The favorite tenor in his favorite rôle is reported to have captured the heart of Cosima Wagner, who was present at the performance. But we think the enthusiastic account of the "World" correspondent goes a little too far when it asserts that Alvary was engaged at once for the next Bayreuth festival to sing the parts of "Tristan" and "Parsifal." There is little or no probability in this statement, for if there are two parts that Alvary is by nature peculiarly unfitted for, these are the two, and to these two another might be added, that of "Tannhäuser." We fear the "World" correspondent saw things too "couleur de rose."

IF there was ever a man who deserves the eternal gratitude of the music loving public of America that man is Theodore Thomas. He has labored long and earnestly in the cause, and his labors have borne glorious fruit. So his present testimonial tour seems a peculiarly fitting one, and we hope he and his superb band will receive everywhere the success they so richly deserve.

The first concert of the tour took place last Wednesday night in Brooklyn, and the orchestra, despite the somewhat altered condition of the first violins, was never heard to better advantage. It was a request program, and the good taste of the Brooklynites was manifested by their selections, the "Tannhäuser" overture, "Träumerei" and the andante from the fifth symphony being given, among other things. Mr. Joseffy, another favorite, though not at his best, gave great pleasure by his playing of the Chopin "Berceuse." But it was eminently a night of triumph for Mr. Thomas and a happy augury for the success of the tour.

We have received the minutes of the Indiana Music Teachers' Association, held in Lafayette last June. It is interesting reading.

The first concert of the Philharmonic Society will be given at the Metropolitan Opera House on November 16, with a public rehearsal on the November 15. Dates of the other concerts: December 6, 7; January 10, 11; February 7, 8; March 7, 8; April 11, 12. The orchestra of over a hundred musicians will remain under the direction of Theodore Thomas. At the last concert Beethoven's Ninth Symphony will be given, with choral parts by the Metropolitan Musical Society.

The Marie Louise Todd concert given at the new Association Hall, Mount Vernon, on Tuesday evening last, was a great success. Miss Todd rendered selections from Rubinstein, Schumann and A. de Kontski's "Awakening of the Lion" with virtuoso skill to a large and delighted audience. Miss Todd well deserves the high position she has already attained as a solo pianist. Miss Todd was assisted by the Meigs Sisters Vocal Quartet in a number of songs without accompaniment that were given with exquisite beauty. The audience responded by calling and recalling them several times. Miss S. V. Milne, elocutionist, gave several recitations that brought out storms of applause. Her numbers were very happy selections and gave her a wide scope to exhibit her versatile talents. Miss Todd received a perfect ovation of praise at the close for such a brilliant entertainment.



THE RACONTEUR.

HERE I am again, like Mr. Punch! I was not dead, but merely slept. Literally, if you were all as glad to see me as I am to be with you again I should not hesitate an instant to take out a \$50,000 policy on my life.

* * *
Don't ask me why, as you (all) know!

* * *

I could easily begin my remarks with the usual platitudes as to the weather, the crops (musical) and the chances of the season, but I won't (see other columns); but I wish, nevertheless, to assert that this is going to be an awful season on the musicians, the public, and, of course, the critics.

* * *

Although to Frank Van der Stucken belongs the credit of inaugurating the season, still I don't think Manager Amberg's efforts should be overlooked. At his cosy bijou of a theatre in Irving-place he is giving the most delightful series of operettas imaginable. There the irresistibly comic Friese, Sr., may be seen dancing with a grace that would drive Fanny Ellsler mad with envy, if she could be resurrected on purpose to see the Viennese artist's terpsichorean efforts.

And Streitmann, too, a trifle hard and mannered in his methods, is nevertheless a genuine actor and clever singer. He is versatile and his make up picturesque in the extreme, while his plasticity is only to be equaled by our own Dixy. The whole company, in fine, is something worth seeing and seeing often, and if Mr. Amberg would only give a special performance for the benefit of Messrs. Bell, Hopper, Wilson, Powers, et al., he would be doing the community a benefit, for they could not fail to benefit by one performance of the Amberg troupe.

* * *

I see that Cockle, whose "antibilious pills" are famous in England, has written an opera. It ought to be entitled the "Joyous Liver."

* * *

The following is what somebody who is supposed to know says are the favorite musical instruments of royalty. The Queen, however, does not now play the organ, and almost all the princesses play the piano, the Princess Beatrice likewise being a capital harmonium performer. I never heard of the Czar playing the cornet, but I believe he cultivates the banjo. Here is the story, at any rate: Queen Victoria and her daughter Louise play very well upon the organ. The Prince of Wales plays the banjo fairly well. The Princess of Wales is a skillful pianist. The Duke of Connaught amuses himself with a flute. The Duke of Edinburgh is a persistent violinist. The Czar of all the Russias plays a handsome silver cornet. Queen Marguerite of Italy makes herself happy with the piano. Prince Henry of Prussia is a composer and a performer on the violin and piano. The beautiful Empress of Austria plays splendidly on the zither. The Empress of Japan is very proficient on the "koto," the national instrument, which is a kind of big zither. Queen Elizabeth of Roumania plays with equal skill on the harp and piano. King George of Greece can play all kinds of tunes on hand bells and wine glasses of different shapes. He can also play the cymbalum, an instrument of the Tzegans of Hungary.

* * *

The Schuberts were hard workers for the Arion Song Festival, and their attractively decorated window on Union-sq. caught the eyes of many.

* * *

Van der Stucken ought to be a happy man, for both of his between season (so to speak) enterprises were a success—the American concert at the Trocadero, in Paris, artistically, and the Arion concerts both artistically and pecuniarily. We will hear more of Frank before the end of the season.

* * *

It was a Philadelphian (ahem!) who, on being asked the name of the world's greatest composer, said "Chloroform."

* * *

Good looking Neumann, the clever feuilletonist of the "Evening Sun," mindful of the old adage relative to "Wein, Weib und Gesang," has taken very kindly to the champagne

business, and one of the results of his early efforts was the introduction on Amberg's stage, in the second act of "Fledermaus," of the "St. Marceaux" champagne. So Neumann, who never was dry in the columns of his newspaper, has less reason to be so in his new departure, although he sells extra dry.

* * *

Alice Liebmann, aged nine, is astonishing London critics with her skill on the violin. Musicians more than ten years old are becoming quite rare.

* * *

John P. Sousa, the leader of the Marine Band, of Washington, says that we have no national air. No? What's the matter with our air of confidence?

* * *

The examinations of the applicants for the piano classes this year at the National Conservatory were not so interesting as those of last season, the knowledge that the line would be drawn tighter this fall deterring many peculiarly stupid people from venturing within the sacred precincts of the institution. Still some terrors appeared, but got a short shrift. It is peculiar that if a thing is made a gift to people they never appreciate it half as much as if they had to pay for it. This was the case with many of the persons applying for free scholarships. They seem to labor under the impression that Mrs. Thurber started and maintains the conservatory solely for the purpose of educating their stupid fingers and brains. But, as I said before, the line was sharply drawn and the result is many very promising pupils.

* * *

Max Bendix, the jolly, the genial and the talented, is really married to a wealthy widow with whom he was secretly smitten for a long time, and has gone with her to Europe, to Berlin, to initiate himself deeper in the mysteries of violin playing under the guidance of Joachim. "The Raconteur" wishes Max much luck and prosperity and a speedy return.

* * *

Wilhelmj, the violinistj, is an accomplishedj whistler.

* * *

Speaking of accomplished whistlers reminds me that I recently read an account of Alice, our Alice Shaw, who has whistled herself into the hearts and pocketbooks of the sturdy sons of Albion. She travels while in England on a special car and quite *en prince*, or rather *princesse*.

What a great thing it is to be able to pucker!

* * *

Mrs. Startup (just returned from Europe): "Oh, yes, indeed; I had the loveliest time I ever enjoyed myself. Life was one delectable round o' gaiety. We went everywhere," Mrs. Vognerite: "Oh, tell me, did you go to Bayreuth?" Mrs. Startup: "No; but we went to buy almost everything else."

* * *

That never to be conquered by fate man and clever comrade Gustav Hinrichs is once more with us. His season in Philadelphia last summer was so successful that the opera loving public of that somnolent town have resolved to have Hinrichs and English opera every summer. In the interim Gustav will induct those who desire the art of singing in grand opera, something he is, by his long experience, especially capable of doing.

* * *

What do you think of this? Jessie—"Papa, do Spanish musicians always fish while playing?" Papa—"No, you silly child." Jessie—"But my book says that they dance to castanet music."

* * *

Here is something (a hint, in fact) for the piano men Triton (at home on a visit)—"Well, father, what is the news?" Neptune—"Nothing much, except that a large number of the fishes have struck for the adoption of a uniform scale."

* * *

Little Gussie Cottlow created quite an impression by her recent performance before a number of musical people at Steinway Hall. But because she is talented she must not rest on her oars; she should have good masters and lots of study, and, above all, time to ripen. The market is overcrowded with unripe fruit and musical cholera is often a result.

* * *

"That note," said the teacher in Isaacstein's family, "that note must be extended into the next measure."

"Vot's dot?" angrily shouted the senior Isaacstein, rushing into the room. "Jakey, don't you do it! Make it a beezness principle never to extend a note, midout you get first-class security!"

* * *

The literature of that peculiarly mannered potentate, the Shah, has been enriched by a new anecdote. It is stated that while he was present at a performance at the Grand Ducal Theatre, at Baden, he saw Miss Sigrid Arnoldson, and inquired who she was. On being told that she was the

"Swedish Nightingale," His Majesty remarked, "Rich country, Sweden, if nightingales there wear so many diamonds."

* * *

The piano fiends are all in training for the Hegner and D'Albert concerts and doubtless we will all enjoy the playing of these gifted individuals; but I think, in company with many, that it is a great mistake for Abbey to star Sarasate with D'Albert. The Rubinstein and Wieniawski case occurs at once to everyone, and I see no reason why the same conditions will not occur in this new combination.

* * *

Digby Bell made \$7,000 on bets on the League baseball championship. It is seldom that a Bell strikes so many notes at once.

* * *

There was a musical weasel in town last summer at a doctor's house on West Twenty-seventh-st. He played the piano, scared the house and was finally killed by the housemaid, singing defiantly as he died, "Pop goes the weasel."

* * *

The Earl of Fife's father died of drink. The old Fife went on too many toots. (Band journals please copy this joke.)

* * *

Emma Abbott is reported to have recently said: "Do you know, I have never been in better voice than I am now. Sorrow seems to have developed new tones; to have deepened and strengthened and mellowed them. I am offered larger terms from managers than I have ever had before." If this is true Johnny Perugini ought to be scared off in his matrimonial designs (as alleged in the newspapers), for if the death of one husband improves the voice, what would the death of two—but no, our feelings will not allow us to fancy for even an instant our Emma in the rôle of a vocal "Gilles de Retz."

* * *

Walter Damrosch seems to be on the high seas of prosperity. I do not agree with those who assert that Walter was born with a golden spoon in his mouth. If he was, he was nevertheless no spoony, for he is at the head of two important musical organizations, hand in glove with capitalists and engaged to the daughter of the first American in the land. Keep it up, Walter, you will be appointed some day United States General Musik Director.

* * *

The following, clipped from a London music trade paper, speaks for itself and shows our irrepressible Jerome is still making things lively in the London metropolis:

MR. JEROME HOPKINS' CONCERT.

Hopkins v. Crosby.—Mr. Jerome Hopkins, a professor of music, residing at 20 Montagu-st., W., sued Dr. T. B. Crosby, of 13 Fenchurch-st., in the City of London Court, before Mr. Eardly Wilmot, deputy judge, on the 4th inst., to recover £111. for four concert tickets sold and delivered. Mr. J. Greenfield appeared for the plaintiff; the defendant conducted his case in person. The plaintiff, an American, came to this country some fifteen months since. In December last he called upon the defendant and asked him to become a patron of a concert which he was organizing at Princes' Hall, Piccadilly, and at which he was to introduce an American oratorio. The defendant consented to become a patron, and signed a book containing a number of other names to that effect. The plaintiff's case was that he also consented to purchase a guinea's worth of tickets for the concert, which were afterward delivered to him. The tickets were subsequently returned with a letter from the defendant stating that he was unable to be present. The plaintiff, however, again sent back the tickets, and reserved four seats for the defendant at the concert, which came off on January 28. The defendant did not put in an appearance at the concert, and declined to pay for the tickets. Cross examined, he said he left the tickets at the defendant's office personally; he did not ask the defendant for the cash, as it was not his custom to do so when dealing with gentlemen. The defendant admitted that he consented to become patron, but denied that he ever ordered any tickets. After his interview with the plaintiff he said a packet which he supposed contained tickets was left at his office, which he returned to the plaintiff, who, to his surprise, sent them back again. The wrapper bore the word "present," and he was at a loss to understand the plaintiff's claim. His Honor asked the plaintiff what the meaning of the word "present" was. The plaintiff: "I will answer that, your Honor, by asking you the meaning of the word 'absent?'" I merely meant that the doctor was present when the tickets were left." His Honor: "That may do on the other side, but it won't do here, you know." The defendant: "I had no idea of making him a present of them." His Honor: "Then all I can say is you adopted a very unfortunate way of expressing yourself." The book which the defendant signed was then produced, and after examining it His Honor found for the defendant with costs.

Au revoir!

* * *

... Salzburg, the birthplace of Mozart, gave two years ago—on the occasion of the centenary of the work—a special performance of "Don Juan," when Hans Richter conducted, and a large number of the leading German artists lent their services, which they were in a position to do, as the festival plays at Bayreuth did not take place that year. The result was so eminently successful that it has been resolved to take advantage of the plays being again intermitted next year, to give a special performance of the "Figaro" during the month of July, when Richter will once more conduct, and in all likelihood gather around him the leading German performers; so that the obscure town in which the great composer was born will probably find itself the chief centre of attraction next summer for all lovers of music.

... The chorus singers of San Carlo, at Naples, have struck for a rise. They have been hitherto content with 19 francs a month.

PERSONALS.

EMIL LIEBLING.—We present this week in our picture gallery an excellent likeness of Mr. Emil Liebling, the well-known pianist, composer and teacher, of Chicago. Of Mr. Liebling's abilities as a pianist it is needless to speak at length; he has an enormous technic, has played everything, and as a general musician and sight reader he is distinguished. As a composer Mr. Liebling is most modest, but he has been fruitful nevertheless. We recall with pleasure a D minor gavot which for original harmonies and broad treatment has but few equals among the numerous specimens of this form. As a teacher and a live musical force Mr. Liebling has done much for Chicago. He gives recitals, teaches incessantly, and some of the results of his work may be gleaned from the fact that there are two clubs named after him—the Liebling Club, which is composed of his pupils who live on the West side of the city, and the Liebling Amateurs, who reside in the south side of Chicago. The work they do is highly beneficial to the cause of art, the Amateur Club giving no less than twenty-seven recitals during last year, playing through almost the whole of the piano solo literature, piano duos, piano four and six hands, piano and violin and vocal solos. The Liebling Club is not a whit behind, its programs being of the highest standard. Mr. Liebling usually tenders one recital to the clubs during the season and his presence is a genuine musical force in the city in which he resides. Mr. Liebling comes from a well-known musical family, his brothers being all well-known workers both in America and Germany. A glance at the programs he sends us of his pupils' recitals shows a height of excellence and variety seldom attained by anyone.

A PROMISING AMERICAN PIANIST.—Young Mr. Edward Schirner, of Columbus, Ohio, a pianist whom our Mr. Otto Floersheim had occasion to hear at Bayreuth this summer, and of whom he then spoke in flattering terms, has since made his début in public, and seems to have justified Mr. Floersheim's praise. He played at Halle on September 12, and both the Halle and Leipsic music critics are unanimous in their eulogies of his musical conception, excellent technic and good touch and tone. He performed Kullak's octave study and Liszt's E flat piano concerto, the orchestral accompaniment to which was played on a second piano by Mr. Martin Krause, the eminent music critic of the Leipsic "Tageblatt" and Mr. Schirner's teacher.

MRS. DR. GERNSEIM'S DEATH.—Prof. Frederic Gernsheim advises us of the death of his mother, Mrs. Dr. Josephine Gernsheim, née Kaula, which occurred at Rotterdam on September 30. On the 20th ult. our Mr. Floersheim saw her, when apparently she was still in the best of health. She reached the high old age of eighty-four years. Never lived there more devoted mother and son than the Gernsheims, *mère et fils*.

SANTLEY'S SUCCESS.—The veteran English baritone's singing in Australia has been so successful and lucrative that he has decided to prolong his stay, and he has signed an agreement for a second series of concerts in Melbourne, Sydney and Adelaide. The syndicate that took him out are so satisfied with the results of their venture that they have formally constituted themselves into the Australian Entertainment Bureau, under which title they mean to approach other musical celebrities with tempting terms.

MIERZINSKI MARRIED.—The Polish tenor Ladislaus Mierzinski, well remembered here from his Italian opera season with Mapleson and his *ut de poitrine*, has just married a young countrywoman of his, Miss Jadwiga Bergmann, of Warsaw. The wedding took place in London.

MORE MUSIC FROM MANZOTTI.—Manzotti, the composer of the popular ballet "Excelsior," has completed the music of a similar work entitled "The Four Seasons," which, like most other productions from this composer's pen, will be first produced at La Scala, Milan.

VETERAN VERDI'S ANNIVERSARY.—In commemoration of the forthcoming fiftieth anniversary of Verdi's début as an operatic composer, a musical institution bearing the veteran master's name is to be founded at Genoa and a commemorative gold medal is to be struck. Special musical performances will also take place in various towns of Italy.

A MÆCENAS MANAGER.—Baron Alberto Franchetti, the well-known amateur composer and millionaire, will, according to Italian papers, undertake the directorship of the Costanzi Theatre, of Rome. As he has plenty of money he will run the opera house on artistic principles only, and not for the sake of accumulating more mammon.

QUEEN OF SONG, NOT OF SÉDANG.—The King of the Sédangs, whoever he may be, has decreed his own divorce from the whilom sharer of his throne, and called upon his subjects to recognize as their Queen a certain Marie Rose, Countess of Ibering. When the eyes of Col. Henry Mapleson lighted upon this news in a French paper, they saw also a splendid opportunity for the exercise of a well cultivated talent. Might not some careless readers confound Marie Rose, Countess of Ibering, with Marie Rose, prima donna? And was the husband of the latter to submit to an inevitable and painful misconception? Perish the thought! So Col. Henry Mapleson desires it to be known that he has not been de-

prived of his amiable and accomplished wife by the high handed Majesty of the Sédangs.

MENDELSSOHN AND COOKE.—A correspondent, writing to the London "Times" on the subject of the death of Mr. Cooke, the well-known English oboe player, records the following pleasantness that occurred between him and Mendelssohn. It appears that after the first rehearsal of "Elijah" in England Cooke jokingly complained to Mendelssohn that he had given him no solos throughout the work, on hearing which the composer took his score and inserted the long holding C's for the oboe over the words of the youth, "There is nothing; the heavens are as brass above me * * * the earth is as iron under me."

CHABRIER COMPOSES.—Emanuel Chabrier, the French composer, has nearly completed his new opera "Briséis," which is to be first brought out at the Théâtre de la Monnaie, of Brussels.

MICHAELIS RESUMES.—Louis Michaelis, the eminent pianist and teacher, has returned from his annual vacation trip to Germany and has resumed his teaching.

MASSART RETIRES.—Massart, the celebrated violin teacher of the Paris Conservatoire, has suddenly given up his position and retired from public activity after fifty years of teaching.

MARIE MARRIES.—The violin virtuoso Marie Soldat has entered the matrimonial state with Mr. Roeger, of Berlin.

MENDELSSOHN'S MONUMENT.—The city of Leipsic has just decided to erect a monument to Felix Mendelssohn-Bartholdy. The cost is estimated at 25,000 marks, of which the city will contribute one-fifth. The monument will be executed by Sculptor Werner Stein.

LANGER LIVES NO LONGER.—Dr. Hermann Langer, for many years musical director at the University of Leipsic and much esteemed composer of male quartets, died on the 8th ult. at Dresden, aged seventy.

HOCHBERG'S DECREE.—Count von Hochberg, intendant of the Berlin theatres, takes a paternal interest in the ladies under his authority. Seeing that many of them live in apartments at a rental out of all proportion to their salary, he has decreed that, in future, as is the stipend so shall be the lodging. Obeying the order one artist of modest rank vacated a dwelling in which there were fourteen rooms. Virtue being universally practiced in Germany, "Le Ménestrel" is pretending to wonder what all the fuss is about.

GOUNOD'S ASCENSION.—Charles Gounod was one of a recent company at the top of the Eiffel Tower, where he sang and played for some time. Let us hope that the place and occasion inspired him to the composition of "something new and strange."

MISS FERNOW RETURNS.—Miss Sophie Fernow, the pianist and teacher, has returned from her European tour and has resumed her activity as teacher at Catonsville, Md.

SPITTA ON MARSCHNER.—Professor Spitta, of Berlin, the author of the standard biography of Bach, is just now engaged upon a similar work, dealing with the life of Heinrich Marschner.

VAN DYCK IN A NEW RÔLE.—Ernest Van Dyck, the "Parsifal" of the Bayreuth Festspiele, is studying the part of "Loge" for the forthcoming performance of "Rheingold" at the Imperial Opera of Vienna.

STEVENSON STUDYING.—Mr. Edward Ireneus Stevenson, of the "Independent," who has been passing the summer in Germany and Austria, partly on account of his health, is making a special autumnal tour in Germany for the purpose of studying the systems of management and the particular characteristics as to performances of all the important orchestral centres and opera houses of Germany, with some special facilities to that end. Mr. Stevenson will not return to New York and resume his work until the end of November.

NO MERCENARY MOTIVES.—An official contradiction has been given to the report that Cosima Wagner had received a *tantième* of 52,000 frs. out of the receipts of this year's Bayreuth Festspiele. Neither Wagner himself nor his family have, it is added, ever derived any pecuniary benefit from these representations, while some of the leading artists engaged therein have likewise given their services gratuitously.

DVORAK'S "DIMITRI."—Antonin Dvorak is said to have nearly completed the score of his new grand opera, entitled "Dimitri," which will most likely be first produced at the National Theatre of Prague.

MINNIE HAUKE'S NEW HOME.—According to report, Minnie Hauke has sold her house near Bâle and bought that some time occupied by Wagner near Lucerne. Is the latter tenancy considered an advantage by the impersonator of "Elsa," and, if so, will she be of the same opinion a year hence, when there will have been time to experience the attentions of tourists?

HENSELT EDITS LACHMUND.—According to the Minneapolis "Sunday Tribune," Adolph Henselt, the Russian pianist and composer, has revised Carl Lachmund's concert étude, treating it in the same manner as he did Raff's "Fileuse."

FURSCH-MADI IN BERLIN.—As THE MUSICAL COURIER announced six weeks ago, our eminent dramatic

soprano, Mrs. Fursch-Madi, will be one of the soloists of the Berlin Philharmonic Society's concerts, under the direction of Hans von Bülow. The latest information is to the effect that she will appear in the third concert on November 11, and that she will sing Beethoven's "Ah, perfido!" aria and the great aria of "Donna Anna" from Mozart's "Don Giovanni."

PEROTTI COMPROMISES.—When our eminent friend the tenor Jules Perotti came to these hospitable shores he was still under contract with the Hungarian National Opera House at Pesth. The management of this institute instituted a lawsuit for breach of contract, claiming damages to the tune of 10,000 florins. After a good deal of law dispensation a compromise has just been effected, according to which Mr. Perotti pays the sum of 5,000 florins, and binds himself on his return to Pesth to sing in several operatic performances at the Hungarian National Opera House, free, gratis, for nothing; so we are informed by our trustworthy contemporary, the Berlin "Boersen Courier."

HEDMONT HERE.—Mr. Charles Hedmont, who has been engaged as leading tenor for the Emma Juch English Opera Company, arrived from Europe last Wednesday. Mr. Hedmont is a young man about the medium height, with a small black mustache and an abundance of dark, wavy hair. "I am very happy to be here," said Mr. Hedmont in answer to our questions. "You know I am an American by birth, and went to Europe to finish my musical studies. For the last six years I have been singing in Germany, and during that time I have sung eighty parts."

ARTHUR BIRD.—We acknowledge the receipt of a photograph of Arthur Bird, the talented young American composer, now residing in Germany, which is not half as good looking as the original.

SOME NICE NOTICES.—Frank Taft sends us some very flattering testimonials to his recent organ performances at the Worcester Festival.

The Festival of Song.

THE FESTIVAL OF SONG.—THE second and last evening of the "Festival of Song" under the auspices of the New York Arion drew even a larger gathering to the Metropolitan Opera House, on last Tuesday evening, than the one of the preceding night. Some of the people may have come to attend the débüt of Miss Constanza Donita, the young American prima donna, who had been advertised to make her first appearance here after her many European triumphs. If so, they were doomed to disappointment, for Miss Donita was excused on account of "sudden and severe indisposition," and her share in the evening's program was taken by the ever welcome Mr. Fischer, who sang some German *Lieder* in excellent style. The other soloists were Mrs. Julia Rivé-King, who played the trashy, tiresome and perennial Liszt Hungarian fantasia for piano with the same brilliancy and verve as usual, and Miss Maud Powell, who gave an excellent interpretation of the first movement of Beethoven's violin concerto. Miss Powell was highly satisfactory in point of musical conception, breadth and nobility of tone, as well as in point of technic and purity of intonation, and her performance of the difficult but beautiful and *geigenmässige* *Vieux-temps* cadenza was astoundingly clear and clean. It goes without saying that all three of the soloists met with their full share of public approval in the shape of applause and calls.

The rest of the program took somewhat the character of a song contest, but on a much higher musical plane than those we have hitherto been accustomed to at German male chorus singing festivals in this country. Despite the fact that none of the single society's singing could equal in effectiveness the *a capella* chorus singing of the massed chorus, the solo renderings of most of the societies were highly praiseworthy and satisfactory. The following were some of the characteristics of the various societies: Beautiful timbre and tone color in the solo chorus of the Philadelphia Jung Maennerchor, but a trifle too much sweetness and the same too long drawn out in the whole chorus.

Firmness of attack, purity of intonation and correctness of pronunciation in the Newark Arion, but, on the other hand, at times a certain harshness which robes their singing of much of the charm it otherwise would exercise.

Fire, verve and extraordinarily fine first tenors and second basses in the Brooklyn Zöllner Chor, but want of purity in the middle voices.

The effectiveness and declamation of the New York Arion's difficult single number were greatly marred by their deviating from pitch downward one-half a tone toward the close.

Beautiful balance of voices in the Buffalo Orpheus; their singing, however, was somewhat impaired by the dragging of the tempo and impure intonation in the second tenors.

The Baltimore societies show good vocal material, but in both Germania and Liederkranz there is apparent a lack of balance in the voices. The Harmonie was the best of the three, in spite of the fact that they deviated from the pitch and rose a semitone which forced the first tenors to sing a high C sharp, a note which cannot be expected to be beautifully sung by any amateur choral organization.

The evident desire of all the different societies to do their very best, however, must and cannot but be praised.

Some of the reasons why, as we said above, this song contest was on a higher plane than the many predecessors we

have attended, can easily be explained. In the latter the festival conductor visits the different cities and different societies who are to participate only once, and much bad and little good material is at haphazard thrown together. When all of them come together for a single and final rehearsal with orchestra they usually number from two to three thousand, not two hundred of whom are really able to sing the compositions well that are demanded of them. If, however, these two hundred were allowed to sing the compositions alone, the effect would still be a good one, but the large amount of "dead wood" only serves to disconcert the small percentage of those able to sing, and the effect usually and of course is disastrous.

This time, however, only tried singing societies with tried conductors were chosen. The festival conductor, Mr. Frank Van der Stucken, visited them several times and brought them together for a massed chorus rehearsal before the final rehearsals with orchestra took place. Thus he got perfect control of them. Moreover the performances were better than those heard at ordinary singing festivals on account of the excellent New York orchestra and sufficient rehearsals with this orchestra under a conductor who knows how to conduct an orchestra, while in former festivals sometimes a good conductor had a poor orchestra, a good orchestra a poor conductor, or, as happened most frequently, both orchestra and conductor were of inferior quality.

It is to be hoped that future song festivals will follow in the footsteps of this one, and there seems every reason to believe that next year's festival at Buffalo, under John Lund's direction, will be a worthy successor of the one so successfully inaugurated by the Arion.

HOME NEWS.

—Mrs. Abigail Mason, the widow of Dr. Lowell Mason, the composer, died at her home, in West Orange, Friday morning, aged eighty-five.

—The Brooklyn Philharmonic will have an auction sale of best seats on October 31. Dates of concerts: November 8, 9; December 13, 14; January 17, 18; February 14, 15; March 14, 15; April 18, 19.

—The suit of Mrs. Fursch-Madi against the National Conservatory of Music has been settled through a compromise. The sum involved was between \$11,000 and \$12,000, and the payment of one-quarter of the amount due led to the abandonment of further proceedings.

—Mr. W. O. Forsyth, of the Toronto College of Music, gave his first lecture on musical history, October 3, at the college hall. Mr. Forsyth was assisted by Misses Adele Strauss and Kate Ryan, vocalists, and Messrs. A. S. Vogt, organist, and H. M. Field, pianist.

—There will be Sunday concerts at the Broadway Theatre in a fortnight hence. Two of these attractive affairs are to be given by Mr. Nahan Franko and the Ovide Musin Concert Company, with the co-operation of an orchestra of fifty musicians under Mr. Franko's baton.

—A Scandinavian concert company has been organized to travel for the month of November in the West, which consists of Miss Alma Hultkrantz, soprano; Albert F. Arveschon, the popular Norwegian baritone; George Werrenrath, the tenor. Mrs. Arveschon goes as elocutionist and Mr. Klimberg will be the pianist.

—Young Edwin Farmer, who, it will be remembered, is a very talented and promising young pianist, sails to-morrow for Leipsic, where he will continue his musical studies for some time. Mr. Farmer will also probably study in Vienna or Berlin with some of the great masters of the piano. He seems to have a bright musical future.

—The Plainfield Choral Society was organized last week with ninety voices. Over one hundred others will become members next week. Officers were elected as follows: President, W. W. Howland; vice-president, C. W. McCutchen; secretary, N. W. Runyon; treasurer, W. T. Kaufman; directors, H. O. Newman, D. E. Davis, and H. A. McGee.

—The Metropolitan Opera House Company will give a two weeks' series of representations in Boston, and a three weeks' series in Chicago, at the close of the New York season. The Boston performances are to occur at the Boston Theatre, and the Chicago performances at the Auditorium. Large guarantees have been promised in both cities, and no other places will be visited unless equally remunerative subsidies are assured.

—The production of "Lohengrin" by the Ideal Opera Company is threatened by legal difficulties. A short time ago Colonel Foster received a lengthy letter from Messrs. Conried & Goldmark in which his attention was called to the fact "that by virtue of an agreement with the Wagner heirs and with Director Stanton, of the Metropolitan Opera House, they were the proprietors of the copyrights of all the Wagner operas for the United States." They intimated that these royalties must be paid them in the same way as had been done hitherto by Mr. Stanton, on behalf of the German company, and by Mr. Locke for the National Opera. At the end of the letter, however, was a conciliatory clause to the effect that they (Conried & Goldmark) owned the rights of Nessler's "Trumpeter of Sackingen" and other beautiful

operas, which they would like Colonel Foster to produce, and in case he does so they would "intercede with Mr. Stanton" that he forego his claims for royalties on the Wagner operas. Colonel Foster does not intend to fight the claim, which he considers too preposterous to be for a moment considered.

—Says W. W. Davis, of Richmond, Va.: "I have a violin which is associated with the early history of Virginia. It is one of four violins connected with the early history of this section of the country. It is marked, 'Nicolaus Amati fecit, Cremona, 1651.' This violin was brought to this country by Robert Bollinz, the husband of Jane Rolfe, the granddaughter of Pocahontas, who was the daughter of the mighty Indian King Powhatan, of Virginia. The violin is of superior tone, volume and finish, and has been used by many prominent performers during the past century."

—Mr. Herman Ebeling, the excellent Columbus, Ohio, pianist and teacher, informs us of two "impromptu organ recitals," which he attended at Berlin, on September 15 and 18, together with the venerable Prof. A. Haupt and other younger organ virtuosos.

The first one took place at the Church of the Cross, a magnificent new building, and upon a new organ with all modern improvements, built by Diense, of Berlin. Mr. Clarence Eddy, of Chicago, played in most excellent style the D minor toccata by Bach, sonata by Merkel, and the "Pilgrim's Chorus," from "Tannhäuser," as arranged for organ by Mr. Eddy. Mr. Middelschutte, one of Haupt's best pupils was heard in an andante by Mozart-Haupt and Thiele's "Concert-satz," in C minor.

The second meeting took place at "New Church," which also contains a fine new organ, built by Wilh. Sauer, of Frankfort on the Oder. Mr. Eddy played the following works: Organ pieces by Dubois, Nos. 4 and 12; a new manuscript organ fantasia by Merkel, dedicated to Mr. Eddy; "Chimes," by Saint-Saëns and Dudley Buck's second organ sonata.

Mr. Herm. Eckert, the organist of the church and also a pupil of Haupt, played "Concertsatz" in C minor, Thiele-Haupt; prelude and fugue by Liebau and a manuscript fugue in C by Haupt.

Mr. Ebeling adds that "these were the most interesting and finest of organ performances I have heard for a long time. Mr. Eddy highly pleased all his friends present and so did the Haupt pupils with their solid style of playing."

—Last Friday evening there was a soirée musicale given by the faculty of the Pittsburgh Female College and the following program was presented:

"Melodie Religieuse".....	Tours
Serenade.....	Saint-Saëns
Violin, organ and piano.	
Messrs. Gernert, Retter and Salmon.	
"Nature's Adoration".....	Beethoven
Miss Elizabeth Norcross.	
Nocturne, E flat.....	
Prelude, G major.....	Chopin
Valse, E minor.....	Mr. Theodor Salmon.
"Thou Art Like a Flower".....	
"When Thou Art Nigh".....	Retter
Mr. Harry Brockett.	
"Murmuring Zephyrs".....	Nieman-Jansen
Miss Anna Warden.	
Romanza, op. 17.....	
Novelette, op. 26.....	Foerster
Mr. John Gernert, Mr. Ad. M. Foerster.	
"Bal Costume," No. 7.....	Rubinstein
"La Radieuse".....	Gottschalk
Miss Lilian Smith, Mr. Theodor Salmon.	
Barcarola.....	Gounod
Miss Norcross, Mr. Brockett.	
"Dance of the Elves".....	Kroeger
"The Phantom Chase".....	Kullak-Salmon
Mr. Theodor Salmon.	
"Dudziars".....	
Obertass".....	Wieniawski
Mr. John Gernert.	

—The customary six concerts of the Symphony Society will be given at the Metropolitan Opera House on Saturday evenings, November 23, December 14, January 4, February 1, March 1 and March 22, preceded by the conventional public rehearsals on Friday afternoons. Walter Damrosch, the young conductor of the society, announces that he has increased his orchestra to 110 men, and has secured some interesting novelties by Nicodé, Brahms, Berlioz and Draeseke. Novelties by Berlioz will be new, indeed. Among the soloists engaged are Eugene d'Albert, the eminent pianist, who is coming to America under Henry E. Abbey, and Miss Lena Little, the American contralto, who has been singing abroad with success. Among the standard works to be performed in the course of the season are Beethoven's fourth and seventh symphonies, Mendelssohn's "Italian" symphony and Tschaikowsky's F minor symphony. The program for the first concert, at which D'Albert will be the soloist, is as follows:

Symphony No. IV, in A (Italian).....	Mendelssohn
Concerto in G, for piano and orchestra.....	Beethoven
Serenade in D (new).....	Draeseke
Piano solos (to be selected).....	D'Albert
March of the Trojans.....	Berlioz

The Oratorio Society, also under Mr. Damrosch's direction, will give three concerts at the Metropolitan Opera House on Saturday evenings, November 9, December 28 and March 15, with public rehearsals on the preceding Friday afternoons. The works chosen for performance are Liszt's "Christus," Handel's "Messiah," and Edward Grell's "Missa Sollennis," in the order named.

FOREIGN NOTES.

.... Otto Hegner, the famous boy pianist, with his father, has sailed on the Fulda.

.... "Dante" is a new opera by Benjamin Godard, to be brought out this winter in the Paris Opera Comique.

.... Operatic performances are being given in fifty-three opera houses (forty-seven cities) in Italy this season.

.... A new opera, entitled "Zaire," by De la Nux, will be produced at the Grand Opera House, in Paris, shortly, when Lassalle will take one of the leading parts.

.... Angelo Neumann will, it is stated in German papers, give a series of performances of Wagner's "Der Ring des Nibelungen" in Spain and Portugal during the winter.

.... A new musical journal, "Santa Cecilia," has been established at Bologna, including, among other attractive features, the publication from time to time of compositions from the pens of its subscribers.

.... In the National Hungarian Theatre at Pesth the last two sections of the "Nibelungen" are to be given this winter in the Hungarian language. Wagner seems to have taken a great hold of the Magyars.

.... A new oratorio entitled "Simon Petrus," by Meinardus, well known in Germany as a composer of choral works, is to be performed for the first time this month by the Schnöpfsche Gesangverein of Berlin.

.... "Eddystone," the three act opera composed by A. Wallnöfer, the chief tenor of the German Theatre in Prague, was given for the first time at that theatre on the 29th ult. and met with great success.

.... The Bayreuth orchestra this year included seven performers on the viola alta, the enlarged tenor of the pattern perfected by Professor Ritter, of Würzburg, and highly approved by Wagner himself during his lifetime.

.... An international musical festival will be held in Geneva next year, during which the choral and instrumental societies of the town propose to institute competitive prizes for vocal, instrumental and harmony associations.

.... The first novelty of the coming season at the Vienna Hofoper is to be an Italian opera, "Il Vassallo di Sziget," by Smareglia. This is to be followed by Berlioz's "Beatrice et Benedict" and Liszt's "Legend of St. Elizabeth."

.... Nessler's latest opera, "The Rose of Strasburg," will be brought out next month at the Court Theatre in Munich, when Miss Lili Dressler, who sang in the Bayreuth performances, will take the heroine's part. The rehearsals have already commenced.

.... German military band masters, or some of them, have been in the habit of styling themselves in concert bills and elsewhere music director, kapellmeister and so on. An order has come from the War Office ordering them to stop that, and we may rest assured that it will be stopped.

.... Report has brought the news that Edward Grieg is engaged upon an opera one of the incidents of which is the bombardment of Alexandria by the English fleet. Happily, report sometimes lies, and we are at liberty to disbelieve.

.... Grétry is known to have written an opera called "Zelmar où l'Asile," but his biographers declare the work no longer in existence. The present being an age of resurrection in such matters, "Zelmar" has just turned up in Liège, where it was found among the papers of Grétry's grand-niece.

.... Paris, it is reported, is soon to have a new opera house under the management of Carvalho, the former director of the Opera Comique. It is his intention to produce mainly works of French composers of the present generation, and those mentioned already for production are: "Proserpine," by Saint-Saëns; "Diane," by Paladihie; "Plutus," by Leococq, and "Egmont," by Salvayre.

.... At the Berlin Royal Opera House they are making the necessary preparations for the production of Verdi's "Otello." In addition to this, five other works are to be given for the first time on this stage during the coming season, viz., Ponchielli's "Gioconda," Hofmann's "Aennchen von Tharau," Reinthaler's "Küchen von Heilbronn," Lorenz's "Comedy of Errors" (after Shakespeare's work), and Ingeborg von Browart's "Hiarne."

.... The Town Theatre in Stettin is the first of the smaller theatres which has plucked up courage enough to attempt the performance of "Rheingold;" hitherto even some of the larger houses have shrunk from the task of giving the prelude to the "Nibelungen Ring," owing to the inherent technical difficulties. Lautenschläger, however, the chief mechanist of Munich, has undertaken to carry out the requisite mechanical arrangements.

.... The Shah of Persia was so delighted with the performance of "Excelsior," which he witnessed at the Paris Eden Theatre, that he determined on having a representation given in his palace in Teheran, in consequence of which the palace officials are in treaty for the purchase of the scenery, &c., used in Paris. As, however, "Excelsior" without Manzotti's ballet would be shorn of its chief attraction, it will be

necessary for a troupe of European ballet girls to be included in the accessories, and they will probably prove the most difficult part of the property to deal with.

... At the Leeds Festival the new cantata by Mr. F. Corder, "The Sword of Argantyr," has rather divided the critics. Its style is that of the advanced school, but only in parts, and the contrasts are so sharp as to lead to the charge of want of consistency.

... The latest Continental newspapers report Verdi engaged upon his new opera, "The Lute Player," the libretto of which is founded upon the same story as "Beatrice di Tenda." The town of Genoa, by the way, is to have a Verdi jubilee on November 18, the fiftieth anniversary of the composer's entry into professional life. The Verdi Musical Institute will be inaugurated on the same day; a concert, in which a chorus of 500 singers will be concerned, is to be held in the afternoon, and in the evening a torchlight procession will bring the festivities to a close.

... The draft (autograph) of a highly interesting and hitherto unknown letter by Richard Wagner has just been acquired by the indefatigable Mr. Oesterlein, the founder of the "Wagner Museum" at Vienna. The letter, written in 1833, is addressed to Mr. Hauser, a baritone singer at the Leipziger Stadt Theatre, and sufficiently influential to have caused the non-acceptance at that establishment of Wagner's early opera, "Die Feen," greatly to the disappointment of its composer, then only twenty years of age. Some interesting biographical details, together with an elaborate plea for his work, form the chief contents of the letter in question, which is published in the "Neue Berliner Musik Zeitung" of the 19th ult.

The Rival Experts on Voice Training.

THE most significant feature of Sir Morell Mackenzie's very readable paper on "Song" in the August issue of the "Contemporary Review" is the explicit admission that science, so far from having proved a help, has turned out to be rather a hindrance to vocal training. The rules of the singing masters, though "scientifically absurd," are admitted by one of the most eminent specialists living to be "practically useful." The physiologist can tell us what goes on in the larynx and surrounding regions, but the old empirical rules are the best guide for enabling us to produce the requisite effects. This is not merely true of quality of tone, but of such practical matters as breathing, wherein modern anatomists, so Sir Morell assures us, are fain to admit that the old Italian masters were right and the quasi-scientific teachers wrong. On the general question of vocal teaching, the writer pronounces somewhat dogmatically, "there is no such thing as a self taught singer," for he immediately proceeds to declare that singing is chiefly learned by imitation, and it is obvious that a singer may study in this way without going to a master at all. As for school and method, we must follow the Virgilian precept—*antiquam exquirite matrem*—and go exclusively to Italy, the ancient mother of song, for our guidance; and above all we are to taboo the physiological singing master. "To masters I venture to hint that they should strive to train their pupils according to the traditions of the golden age of song before the laryngoscope was invented." As to the age at which the training of the voice may be commenced, Sir Morell Mackenzie is of opinion that it can hardly be begun too early, provided the method be the right one. "Many of the finest voices have been trained almost from the cradle, so to speak."

On the further and much mooted point whether vocal training should be interrupted during the so-called "cracking" period, he professes himself an obstinate dissenter from the orthodox view. As a general rule, he holds that "within certain limits and under strict supervision by a competent person," such training may be safely carried on when the voice is in the transition stage of its development from childhood to adolescence. The means prescribed by Sir Morell Mackenzie to keep the voice in perfect condition are sensible, if not original. The singer must, above all, be regular and unremitting in practice. He must never use his voice when it is not at its best, and he should study to preserve his general health, taking plenty of outdoor exercise and avoiding the sedentary life led by so many vocalists. On the great question of diet, Sir Morell preserves an impartial attitude. A vocalist need not live like a Spartan, and it is certainly a mistake for him to feed like a fighting cock.

The concluding portion of the article is devoted to a lament over the prevalent scarcity of really fine voices, and an attempt to account for this dearth. The sting of the complaint is in great measure removed, as he himself admits, by the fact that it is one which recurs periodically. Lord Mount Edgcumbe bewailed the decadence of the *bel canto* just before the epoch of Malibran, Pasta, Lablache and Rubini. As early as the beginning of the last century Tosi bewailed the decadence of the vocal art. Still, it must be admitted that whether we are on the verge of a revival or not the present age is not rich in great voices, and that in endurance latter day singers compare unfavorably with those of preceding generations. Sir Morell Mackenzie traces our poverty in voices of the highest class to three causes: inadequacy of training, want of good teachers, and the gradual rise of the concert pitch. His remarks on the first cause are just, if severe. "Years are ungrudgingly given to acquiring a mastery of the

piano or violin, and it is recognized that to excel with either of these instruments seven or eight hours of laborious practice every day are necessary. Yet many seem to fancy that the voice can be trained in a few months. How preposterous such a notion is must be evident to anyone who takes the trouble to think about the matter. In the case of the violin or piano the instrument is perfect from the outset, and the student has only to learn to play it; the singer, on the other hand, has to develop—in some cases almost to create—his instrument, and then to master the technic of it. * * * A vocalist nowadays thinks that a year in England and a second year in Italy is all that is needed to equip him for a brilliant artistic career. In the 'brave days of old' singers never deemed their vocal education complete until they had given six or seven years to the ceaseless study of their art." After some sensible remarks on the pernicious results of the enhanced pitch, Sir Morell winds up by reiterating his advice to voice trainers to return to "methods consecrated by glorious tradition and fruitful of results which, as experience has abundantly proved, cannot be attained by shorter or easier ways." The whole article is in fact a *laudatio temporis acti*, and, coming as it does from a physiological expert, is a singular confession of the sterility of science in the sphere of art.

Sir Morell Mackenzie's strictures on the laryngoscopic method and other somewhat startling pronouncements were evidently calculated to awaken a controversy. And so, sure enough, the subsequent number of the "Contemporary Review" contains a rejoinder from Mr. Lennox Browne. Sir Morell informs us casually in the course of his discourse that his work "Hygiene of the Vocal Organs" has been translated into eight languages. Similarly we gather from a foot note to Mr. Lennox Browne's article that his work "Voice, Song and Speech" has run to eleven editions. "The Hygiene of the Vocal Organs," we may remark parenthetically, has only reached a sixth edition; but then there are the eight languages. Setting the question of editions and translations aside, we notice that Mr. Lennox Browne, in a contribution which has the commendable merit of brevity, confines himself exclusively to the consideration of three opinions in which Sir Morell Mackenzie differs from those generally accepted as orthodox. *Imprimis* he prefers the costal or rib breathing to the abdominal, though he admits the latter to be the natural method. Sir Morell, to support his contention, cites what Mr. Lennox Browne calls apocryphal authority with regard to the practice of the old Italian school. Furthermore, he summons the Emperor Nero as a witness. But Mr. Lennox Browne has, so to speak, already subpoenaed Nero. That eminent vocalist, it appears, used, as a portion of his exercises, "to lie on his back with a small plate of lead on his stomach." This, says Sir Morell, was probably for the purpose of checking the tendency to abdominal breathing. On the contrary, argues Mr. Lennox Browne, it was to strengthen his diaphragm. It confirms the views of Mr. Behnke, Mr. Lennox Browne's *collaborateur*, and the method is daily practiced by Mr. Behnke to "educate" and strengthen the diaphragm. "Pupils are instructed in our book to practice all breathing lessons in the prone position, with one hand placed lightly on the abdomen, the other on the lower ribs, in order that they may feel those parts expand at each inspiration, and contract at each expiration." The late Jules Perkins appears to have had a remarkably well "educated" diaphragm. Mr. Lennox Browne bears testimony to the fact that "he could repel, simply by its action, the fist of anyone, however strongly pressed against the upper portion of his abdomen, when inflated by a full diaphragmatic inhalation." Here the Emperor Nero disappears for the time being from the controversy, but in Sir Morell's "rejoinder"—for he is, of course, bound to rejoin—we may look forward to the production of some more ancient and more irrefragable testimony in favor of the costal method. Surely the Egyptian hieroglyphic records throw light on the subject.

The next moot point is whether there is any natural distinction between the sexes in the mode of breathing. Sir Morell apparently thinks so. Mr. Lennox Browne contends that the difference is simply due to artificial constriction. Certainly, so far as logic goes, the latter has the better of it here. As he puts it, "it is indeed 'curious' that Sir Morell Mackenzie, having contended that diaphragmatic breathing is not the best method, and having rightly stated that the use of stays impairs that method of respiration, should finally affirm that although 'the slight pressure exercised by stays does not matter in the case of ladies who are not called upon to use their voices professionally, and who do not care to excel as amateurs,' * * * in the case of the artiste it is quite otherwise: here anything which in the smallest degree diminishes the vital capacity handicaps the singer."

Finally, Mr. Lennox Browne joins issue with Sir Morell as to his heretical views on training voices in the "cracking" period. In order to put the matter to the test of practical experience, he and Mr. Behnke took a *plebiscite*, and out of 190 answers only two held it to be safe for a boy to sing while his voice was breaking. Among the majority were such names as those of Sir John Stainer, Dr. Bridge (of Westminster), Mr. Edward Lloyd and others. Some of the correspondents illustrate their convictions by recounting the ruin to their own voice or to those of others within their personal cognizance, by persistence in singing throughout the period of change." And so Mr. Lennox Browne winds up with the expression of his opinion that in the face of such overwhelming testimony it

appears to him "unwise—to put it mildly—for anyone not possessing musical knowledge or teaching experience to offer even a qualified opinion in contradiction of it." This, then, is the present stage of the controversy; the Emperor Nero and his leaden plate have been bowled over, and the weight of practical experience has been set in the scale against a dogmatic assertion as to the treatment of the voice when cracking. On the other hand, the prospect of educating our diaphragms appeals us, for we suppose that a diaphragm can suffer from overpressure as well as a brain. We accordingly await with interest the further vindication of his views by the champion of rib respiration.—London "Musical Times."

Melodic Silliness.

THE sentiments wedded to music in the popular songs of the day are often of such extreme lackadaisical silliness as to arouse wonderment that the music which serves as their vehicle can find favor in the minds of sensible people. The perfect wedding of beautiful melody to words of proportionate and fitting beauty, such as exists in Abt's "Oh, Ye Tears" and other compositions, is very rare indeed—as rare as red snow. The average song of the day is a mass of puerility as to the words, and the sentiments therein embalmed convey the idea that the writer was far gone in paresis.

It would seem to the ordinary intelligent that an acceptable melody, however simple, merited mating to words and ideas at least equally good. But the reverse is the rule; the words contain no ideas and would be regarded as unworthy a place in the poetry corner of a country weekly. A glance over the list of newer songs, quartets and choruses reveals this paucity of idea and the extreme foolishness and inane gush which goes to the public linked with melody. The noted verses of "Mother Goose" contain a vastly greater amount of good sense than the best of these milk and water effusions of the song writer. It is evident that the grade of intellect necessary to evolve a salable song is incompetent to convey in words any idea worthy of embodiment in printer's ink, and that the composer feels that anything will "go" when launched under the pennant of a musical clef. For this undesirable condition of affairs the singer is also to blame. To her, as general thing, enunciation is an unknown quantity, and for aught her auditors know to the contrary, she might be singing an extract from a Choctaw primer, or a chapter of Sanskrit in original Hindoo. And yet there are few music lovers that have not felt the added delight which comes through the clear enunciation of a song full of beauty apart from its charm of melody.

The silliness of the average song is therefore to be regarded as the outgrowth of careless enunciation, or no enunciation at all. The average song writer has never found any pleasure in the words of the average singer, and he comes naturally by his conviction that it matters little or nothing whether these words are silly and vacuous or not. So he creates his vehicle of melody, quite regardless of the material which this vehicle is to convey to the ears of the public. The result is an annual mass of verses that can only be regarded as the veriest "slush," unworthy its setting of even mediocre melody. Between the charming words of "Thou're Like Unto a Flower" and the wording of the latest songs sold in large numbers to-day over the counters of every music store, there is a vast middle ground occupied by that which sorely needs reform. This reform must come through the singer as well as the song writer. The former must seek to add to the pleasure her voice confers by an enunciation which will convey the spirit and soul of the words. If these have neither spirit nor soul, the song should be permitted to rest upon the shelves of the store. The song writer must come to give more value to the words to which he mates his music. These rules, duly regarded, will divest the average song of the present synonym—silliness.—Pittsburgh "Bulletin."

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The above two Operas are to be performed at the New York Metropolitan Opera House, this season and Piano Scores, etc., etc., of the same can now be had at EDW. SCHUBERTH & CO., 23 Union Square and G. SCHIRMER, 35 Union Square, New York.

The Greatest Singer in the World.

CARLO BROSCHI, or Farinelli ("the little miller," as he was nicknamed by his comrades, from his father being employed about a mill), had to undertake the most fatiguing and monotonous exercises, always practice by himself, and never receive a word of commendation from his master. The drudgery of singing two notes and no more for the space of three years was imposed upon him; the story seems incredible, but there is no doubt of its truth. The two notes were F and B, the interval between which constitutes the most perilous passage for a singer, and nearly always suffers from inaccuracy of intonation. After declaiming this interval for three years, Farinelli asked his master what was the next interval he should learn. "You know all intervals," replied Porpora; "you need practice no other." His fourth year of study was devoted to learning the trill. When he received his first lesson in this new accomplishment the whole school gathered round to hear him, for they thought that the strange pupil who had been practiced so much by himself and at such monotonous exercises would never be able to perform that nimble throated feat of execution which was the test of a finished vocalist. Yet, at the first trial of a trill, Farinelli executed it so perfectly and withal so long that the master had to beg him to desist for fear his voice might suffer injury from indulgence in a thing so new to his experience. Despite his miraculous proficiency, however, Farinelli had to sing trills for a year to come. Meanwhile Porpora had not been idle in cultivating his talents in other directions. His taste had been educated by learning and reciting poetry; his knowledge of music had been extended by harpsichord playing and composition, and a natural inelegance of bearing and sternness of feature had been entirely overcome by practice before a looking glass, which was always placed in front of him during his hours of monotonous singing. The art of sustaining sound,

of swelling the note and diminishing it, of employing every degree of shading, had formed part of his studies during his earliest days of drudgery with no more than two notes to work upon. And after a year spent in trills he was passed on to practice the countless embellishments of song which formed so large a part of music in those days, and in which Porpora particularly delighted. Seven years of toilsome labor had now gone by. Farinelli was seventeen years of age. His voice was a soprano of the most extraordinary compass. He could ascend to the E on the ledger line above the staff, and could sink to the E in the middle of the bass clef. He was quite unconscious of his powers and was still in the midst of exercises and studies, blindly pursuing and achieving day by day the task that was set him with methodical accuracy, till at last the day arrived when, according to the legend, he came to Porpora and said: "Master, what more shall I do to attain perfection?" Porpora replied: "Go, my son; you have no further need of me. You are the greatest singer in the world!"—*Good Words.*

.... Prof. Julius Fuchs, who was one of Wagner's earliest champions in Berlin, will give this winter a series of lectures upon Wagnerian opera, with illustrations upon the piano.

.... We extract the following from the London "Athenæum": "Among the treasures recently acquired by the committee of the Beethoven-Haus, at Bonn, according to the 'Frankfurter Journal,' is a splendid and unique copy of the master's 'Der Giorreiche Augenblick.' This cantata, hitherto little known in musical circles, was composed at the period of the Vienna Congress, and dedicated by Beethoven to the monarchs of Prussia, Austria and Russia, as 'den erhabenen Monarchen der heiligen Alliance, den huldreichen Schützern und Beförderern der Künste und Wissenschaften.' Three magnificent copies of the cantata were prepared for the

three sovereigns. The copy now in the possession of the Beethoven-Haus is the one which was presented to King Friedrich Wilhelm of Prussia."

.... From the London Crystal Palace the prospectus of the thirty-fourth series of concerts has just been issued. There will be twenty concerts—nine before and eleven after Christmas and, in addition, Mr. Mann's benefit concert on April 26, 1890. A new cantata, "St. John's Eve," the libretto by Mr. Joseph Bennett and music by Mr. F. H. Cowen, will be given for the first time on December 14. Mr. Hamish MacCunn's cantata, "Bonny Kilmeny," is announced for February. Grieg's ballad, "Landkjending" (op. 31), for male chorus, baritone solo and orchestra, will be performed for the first time in England on December 14. Mendelssohn's "St. Paul" is announced for November 16. Among the instrumental novelties are a symphony in B flat (op. 60), by Dr. Bernhard Scholz; a symphony in A, by Mr. Frederic Lamond, and a rhapsody in A and D, by Lalo. The principal vocalists who will appear before Christmas are Miss Elia Russell, Miss Macintyre, Miss Fillunger, Mrs. Henschel, Miss Anna Williams and Messrs. Lloyd and Henschel. Of pianists, Mrs. Roger-Miclo, Miss Marion Osborn and Mr. Albeniz will appear for the first time at the palace. The conductors, as usual, will be Mr. August Manns and Mr. F. H. Cowen.

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If any additional evidence were needed to prove that the fall trade is now well under way, it could be found in the announcement of an ex-music trade journalist that he will return to the fold in the near future. In the grandiloquent pronouncements now before us, which is labeled as "Important to the music trade," we are informed that he is about to return to his former fields of usefulness to advance the interests of a certain paper, and further that "how I propose to do this need not be stated at present." Let us hope that a clear statement will be made at an early date, if not sooner. A further assertion is made to the effect that he will "get there just the same," but as to just where he will get we are not vouchsafed his valued opinion. The important question is propounded by the gentleman, "Will you help me realize my intentions?" Not yet knowing exactly what his intentions are, we are unable to answer. It has been stated that, as the party has been for some time engaged in the publication of a weekly known as "The Doctor," it is his purpose to combine his two enterprises and send "The Doctor" to everyone who may advertise in or subscribe to the newly invigorated music trade paper.

THE first piano of the Waterloo Piano Works was completed on October 10.

THE entire interest of the Texas Piano Company, of Dallas, formerly owned by Frees & Son, has been purchased by a Capt. E. B. Daggett, of Fort Worth, Tex.

MESSRS. LYON & HEALY, of Chicago, have dissolved partnership. Mr. Healy will continue with John C. Haynes, who has been a silent partner of the firm since its establishment. All this took place since the last number of this paper appeared.

THE remarkable business which it was our pleasure to record in our last issue has continued during the week just ended. It has not been so large as during the same period preceding it, but it has been an unprecedented busy week for this time of year, and already some manufacturers are beginning to cry that they are short of stock, and to bemoan their shortsightedness in not having prepared to meet a fall retail and wholesale trade such as THE MUSICAL

COURIER has been predicting all summer long. Those who have heeded our prognostications are now reaping a golden harvest, while those who were overawed by the unusually dull business of the summer months and attempted to be overconservative, are now daily losing orders to houses who were wiser and more confident in their preparations. THE MUSICAL COURIER can be taken season in and season out as a reliable newspaper barometer of the general condition of the trade of which it is the exponent, and when it announces the fact that the retail business of New York city in the piano line is most excellent it announces a fact based upon actual knowledge whereof it speaks. When from its multitude of connections in all parts of the United States it announces that trade will be good or bad, it behooves those directly interested to act upon its opinion, and those members of the industry who are alive to the importance and significance of our opinion are universally successful. It is one of the peculiarities of THE MUSICAL COURIER that it never makes a statement without an actual foundation in fact, upon which is built the expert opinion of its editors, and those makers who are now bewailing their ill luck in not being able to meet the demands for goods made upon them have themselves only to blame.

WE beg leave to acknowledge the receipt of a communication from Chicago, Ill., U. S. A., which emanates from "State of New York auxiliary committee," asking of us to say that we should like to see the world's exposition of 1892 held in Chicago. The gentlemen composing this committee have been former residents of New York who have emigrated to the West, and they are now naturally anxious to advance their own interests upon purely unselfish grounds, and seek to gloss over their motives in such platitudes as follow:

The question where the world's fair of 1892, in commemoration of the landing of Columbus, shall be held, is before the American people, and they must settle it through Congress at the coming session. Public opinion has indicated with sufficient emphasis that must be held in one of the two great cities of the continent, in New York or in Chicago.

As natives of the Empire State of New York (but now residents of Chicago and State of Illinois), we desire to invite your candid consideration of some of the reasons that should determine the question of location in favor of Chicago. It should be borne in mind that the great undertaking is a national, not a sectional one. It is not the affair of any one locality. The question is, where can it be made to produce the best results to our common country? It is evident that a city situated near the centre of population, most conveniently accessible from all sections and capable of affording ample accommodations to exhibitors and visitors, should, before all others, be selected.

It is estimated that in 1892 the United States will contain over sixty-five millions of people, that of this number there will be about twenty-two million three hundred and fifty thousand east of a line drawn north and south midway between Chicago and New York; while west of that line there will be over forty-two million six hundred and fifty thousand.

Railways so cover the country that there is from nearly every point, east, west, north and south, a direct line to Chicago. Thirty-eight of these lines now enter our city from all directions, while the commerce of the great lakes centre at our wharves. So far then as accessibility is concerned, it is apparent that Chicago has advantages superior to any sea-board city.

Ye New Yorkers and Bostonians, what do you think of it? Why, there's only one place for a great—mind you, a great—world's fair in 1892, and that place is New York city. If Chicago wants to get up her little side show at the same time, why—success to her, but why should we bother with this bluster based upon an evident selfish motive which it is sought to cover by a mass of grandiloquent generalizations? We want it and we are going to have it, not only because of the advantages which our city presents—advantages which are not to be sensibly compared with those offered by Chicago—but because the great fair of itself would be of incalculable value to Chicago and our city. The gentlemen of the piano trade recognize the fact that in New York city the greater portion of pianos are made, and we are sure that, with the exception of the comparatively few who are directly interested in Chicago concerns, they will all vote in favor of the metropolis of the Western Hemisphere as the site of the world's fair of 1892.

New Piano and Music Rooms.

JOHN J. LEJEAL, the well-known dealer in pianos and organs, and Frank Brehm, the enterprising Erie music publisher, have rented the store of Mr. E. D. Ziegler, 1016 State street, which is now being entirely rebuilt and enlarged, and on its completion they will occupy it for business purposes.

Mr. Lejeal will represent a number of the leading piano

and organ manufacturers, and will be prepared, as he always is, to supply first-class instruments of the most celebrated makes. Mr. Brehm has purchased Mr. Ziegler's stock of smaller musical instruments and sheet music and will continue his own flourishing business as a dealer and publisher. The building when finished will be one of the finest on State street. An entirely new front will be put in and the store extended to 100 feet in depth, while the entire building will be raised to the height of three stories. The arrangement is one which will make the well-known store, No. 1016 State street, the headquarters for music and musical instruments in Erie.—Eric "Dispatch."

FRAUDULENT PIANOS.

A Fulton Street Dealer Enjoined and Muted.

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WILLIAM FOSTER, trustee of the estate of Albert Weber, brought an action against Otto Wisner, a Fulton-st. piano dealer, to enjoin him from selling and offering or exhibiting for sale any pianos bearing the trade mark of "Weber, New York."

The complaint alleges that Wisner, at No. 302 Fulton-st. and elsewhere, has sold inferior and cheap pianos labeled with the plaintiff's trade mark, representing them as genuine Weber instruments. A photograph is annexed, showing the stenciled name on the piano.

A woman deposes that on September 10, 1889, she bought a piano from Wisner, at his warerooms, on Fulton-st., for \$190 on the installment plan. Wisner, she says, gave her an agreement in writing that when the \$190 was paid he would give her a bill of sale. The piano was delivered on September 13 and was numbered 14,822. At the time she bought the instrument it was represented as having been made by Weber and bore the Weber trade mark.

Mr. Edward Stroud, the superintendent of the Weber factory, deposes that he visited No. 92 Johnson-st. and saw the piano which the woman bought. The piano was not a genuine Weber, but a cheap and spurious imitation. All the Weber pianos have the name "Weber" on the iron plate, but this piano bore no such mark.

Frederic Lubberry deposes that on September 11 he tuned a piano at the residence of Mrs. Dugan, No. 422 Gates-ave. The piano bore the trade mark "Weber," but his familiarity with pianos enabled him to see that this piano was bogus and never made at the Weber factory. Mrs. Dugan said she bought the instrument from Wisner.

Henry C. Conraiden deposes that he was at one time a bookkeeper for Otto Wisner, and that he knew that Wisner dealt in bogus Weber pianos. The deponent says that Wisner kept the stencil of the Weber trade mark in his safe for use if anyone wanted to buy a Weber piano, and that he used it to convert Hale and other cheap pianos into Weber pianos, and that an examination of his books would show large sales of these bogus pianos.

Judge Van Wyck, of the City Court, granted a preliminary injunction restraining the defendant, as prayed for in the complaint, with an order to show cause, returnable to-day, why the injunction should not be continued.

This morning, by consent of the defendant, judgment was entered permanently enjoining the defendant and fixing the damages at \$400.

It is now in order for purchasers of these bogus pianos to bring suits for damages against the person who sold them as Weber instruments.—Brooklyn "Citizen."

DISSOLUTION NOTICE.

THE copartnership of Lyon & Healy is this day dissolved by mutual consent, George W. Lyon withdrawing from the firm. The business will be continued by the remaining partners, and at the same place under the same firm name.

GEORGE W. LYON, CHARLES N. POST,
P. J. HEALY, JOHN C. HAYNES,
ROBERT B. GREGORY, CHARLES H. DITSON.
CHICAGO, October 7, 1889.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the endorsement of all leading artists.

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NEW ENGLAND PIANOS.

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IMPROVED CYLINDER TOP.



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NOW IN USE.

Musical Instruments.

By H. E. KREHBIEL, of the "NEW YORK TRIBUNE."

NINE years ago the extent of the manufacture of musical instruments and parts of musical instruments in the United States was summarized as follows by the official compilers of the tenth census:

Establishments.	Capital.	Hands	Wages paid in year.	Materials.	Products.
Pianos and materials.....	174	9,869,577	6,575	\$4,663,193	\$5,283,199
Organs and materials.....	171	3,922,338	4,202	2,142,539	2,692,338
Musical instruments and materials not specified.....	84	654,850	73	293,062	385,776
Totals.....	429	14,446,765	11,350	7,008,794	8,361,307
					19,254,739

By "materials" under the first head is meant piano actions, felt for hammers (a growing industry, whose product is already beginning to go abroad for use by foreign piano makers), piano plates, sounding boards (the superiority of American spruce for this article is acknowledged the world over) and piano hardware. Wire for strings is also produced by one American establishment, but in quantities as yet insignificant. Under the second head the word may be taken to mean chiefly pipes, keys and reeds. Of the veneers used in the making of piano cases all, save perhaps maple and walnut, are foreign woods, and at any rate are not included in the above table. Outside of pianos and organs (in the production of which the United States has achieved a fame very imperfectly represented by the statistics of its products and exports), the specific industry which I am called upon to discuss is inconsiderable, though the making of band instruments has of late years grown to dimensions not fairly represented by the third item. Here American ingenuity and American metal have co-operated to produce excellent results, and the principal establishments in Boston, Worcester (Mass.), Elkhart (Ind.), and Philadelphia have made their influence felt throughout the continent, if not beyond.

A careful estimate of the piano industry in 1889 places the number of establishments at 200, the hands at 10,000 (there are 5,000 in New York alone), the capital employed at \$13,000,000, and the annual product at over 6,000 instruments. The vast majority of all musical instruments and parts of musical instruments made in the country are used in the country, though the export business (especially in cabinet organs) continues to contribute a not insignificant feature to our annual trade statistics. Thus in the year ending June 30, 1889 (a year which did not compare well with many of its predecessors), 8,753 organs valued at \$570,266, 639 pianos valued at \$208,765, and other instruments and parts valued at \$120,509 were sent to foreign countries. As bearing on this part of the question the following facts are instructive. To Germany were sent 865 organs valued at \$52,435, 27 pianos valued at \$9,975, and other instruments and parts of instruments to the value of \$22,305; to England, 5,006 organs valued at \$309,185, 74 pianos valued at \$25,788, and other instruments and parts valued at \$59,669; to Scotland, 292 organs valued at \$22,887, 3 pianos valued at \$900, and other instruments and parts valued at \$1,318; to Quebec, Ontario, Manitoba and the Northwest Territory, 177 organs valued at \$13,893, 221 pianos valued at \$66,362, and other instruments and parts valued at \$6,003; to the British possessions in Australasia, 1,725 organs valued at \$116,715, 7 pianos valued at \$2,448, and other instruments and parts valued at \$5,741.

These figures must be taken to represent the growth of an industry that is a century old in time, but which has had scarcely 60 years of real encouragement. The first century of American history offered no help to this branch of productive industry. The Dutch settlers of New York and the Puritan settlers of New England brought little with them calculated to promote musical culture, but much to retard it. In the year 1673 the Commissioners for Plantations reported that there were no musicians "by trade" in the whole Massachusetts colony and the colony existed a hundred years before a church organ appeared. In New York the Calvinism of the Dutch colonists long kept organs out of churches, and little feeling for music could be expected in New Amsterdam, when, as Dr. Burney reports, none was to be heard in old Amsterdam save the "jingling of bells and of ducats." It was only after the English influence became dominant in New York and the severity of Puritan manners and beliefs had worn off in New England, that music took its place in the church and home circle. The manufacture of virginals and spinets (precursors of the piano) has been traced back as far as 1769, of organs to 1745; and pianos were certainly made here as early as 1806; but that the demand for organs was still exceedingly small as late as 1797 is indicated by the fact that in that year a Boston dentist advertised his intention to visit Europe and his willingness to contract to bring back with him hand organs capable of playing the psalm tunes sung in the churches without the help of a musician.

In 1819 the announcement that the first cabinet, or upright, piano ever made in America had been produced in New York brought out the intelligence that the making of these instruments had begun in Boston, in 1813, in the Franklin Music Warehouse, where no less than 50 were made in the six years thereafter, "many with two and several with three

strings to each key." It was not until a quarter of the nineteenth century had passed by that the manufacturers began at once to make improvements which have since then practically revolutionized the manufacture of the piano the world over. The most valuable of these improvements have been the full cast iron frame and the overstrung scale, the latter feature introduced by the firm of Steinway & Sons. The importance which these two features have in the manufacture of pianos is more forcibly told by a single statistical fact than by any amount of discussion. Though England and France were the real introducers of the piano to the world, are to be credited with all its earlier improvements, and until 1862 were the largest producers, Germany is to-day the only competitor which the United States has in the number of instruments made. The fact is only to be explained by the ingenuity, skill and enterprise of American makers displayed in developing the instrument and the prompt adoption of their improvements by the German builders. England and France by clinging to the parallel scale and other old-fashioned features of construction, and ignoring the qualities of brilliancy and power in which the American instruments excel, have been left far behind in the race for supremacy. Neither of the countries produces one-half as many instruments as Germany or the United States. Compared with the German establishments the extent and enterprise of American makers is illustrated further by the fact that, while the former number nearly 400, the latter are as yet only half as many, though rapidly increasing in the West.

Other features of the American industry remain to be mentioned. In styles there has been a complete revolution within the last ten years. Thirty years ago, except in Norway, Sweden and Scotland, the manufacture of square pianos had practically ceased in Europe; yet in 1866, 97 per cent. of all the instruments made in this country were squares, while 2 per cent. were concert grands, and only 1 per cent. uprights. To-day 85 per cent. of the product consists of uprights, about 5 per cent. of grands and 10 per cent. of squares. The largest New York manufacturer in 1866 produced 2,200 squares, 200 grands and 10 uprights; in 1888 the same firm sold 60 squares, 1,900 uprights and 1,041 grands. This change has been brought about largely by the improvement of the upright and the economy of room which the instruments offer to a people yearly taking more and more to apartment life. The fact that it has been found possible to make a grand piano 6 feet long instead of 7, with a sonority and beauty of tone almost equal to a full concert-grand, has also popularized what is called the Parlor-grand; and whereas a few years ago only five makers in New York, Boston and Baltimore produced these instruments, about twenty-five different makes are this year in the market.

The vast increase in the number of establishments and capital heretofore mentioned is explained largely by the fact that a number of firms engaged in the manufacture of reed organs have lately taken up piano making as well. In the United States and Great Britain the reed, or "American" organ, as it is called across the water, has always been the pioneer of the piano. The improvement in the financial condition of the laboring classes, the gradual cheapening of the cost of pianos, and possibly also the partial elimination of a peculiar religious prejudice once potent in the provincial districts of both countries, which favored the cabinet organ at the expense of the piano, have changed the conditions of the organ manufacture somewhat, though the fact that it remains the chief force in this branch of our export trade has been shown. The business experience, energy, enterprise and ingenuity developed by some of these firms, such as Mason & Hamlin, now find splendid fields of usefulness in the manufacture of pianos.

Oliver Ditson Company.

HALF A CENTURY OF BUSINESS ENTERPRISE AND SUCCESS.

AMONG the many business establishments of Boston there are none more famous in its line of trade than that of the Oliver Ditson Company. This widely known house has had a remarkably successful career. It was founded half a century ago by the late Oliver Ditson, who was one of the earliest publishers of music and dealers in musical merchandise.

For many years the firm name of Oliver Ditson & Co. has been favorably known throughout the United States. The surviving partners of the old firm and the executors of the estate of Oliver Ditson in March last organized a corporation under the style of the Oliver Ditson Company, and the business is being continued on as extensive a scale and as successfully as ever. The officers of the new company are: John C. Haynes, president; Charles H. Ditson, treasurer; Charles C. Williams, Charles F. Smith and Moses Williams.

Each of these gentlemen is well known in the musical world, and their business sagacity and enterprise augur well for the continued prosperity of the house. Mr. Haynes, who, when a boy, was employed by the late Oliver Ditson in 1845, became a partner in 1857, and he is in charge of the principal store at 449 and 451 Washington street, where all the printing and publishing are done. At 694 Washington street there are 10,000 feet of flooring in the wholesale department. The treasurer, Mr. Charles H. Ditson, continues in charge of the New York city branch house, 867 Broadway; Mr. Charles C.

Williams carries on the branch store at 33 Court street, Boston, under the style of John C. Haynes & Co.; the Philadelphia branch is run under the title of J. E. Ditson & Co., while Messrs. Lyon & Healy of Chicago look after the immense Western trade of the company.

The new corporation is to be congratulated upon the large volume of business which it continues to handle, and upon the fact that there are no other firms or companies in the country in their line which can point to a longer or more honorable and successful career than it has enjoyed.—"Boston Globe."

Mr. Sutro Returns Home

AFTER VISITING BAYREUTH, THE PARIS EXPOSITION AND OTHER PLACES OF INTEREST.

OTTO SUTRO returned home yesterday morning after a four months' stay abroad. He left home June 8 and sailed on the steamer Umbria. During his stay abroad he visited many places in Germany, Paris and the exposition. Mr. Sutro said his visit, from the time he reached the other side till he left, was a most pleasant one. The most pleasant and the most enjoyable part of his stay was a two weeks' visit to Bayreuth. There he heard Wagner's three great operas—"Parsifal," "Tristan and Isolde" and "The Meistersinger." They were produced as they never have been produced, or probably never will be. Mr. Sutro heard each opera twice. In "Parsifal" he heard the great prima donna, Therese Malten, and at the other performance he heard Materna. Rosa Sucher sang as Isolde the day he heard "Tristan and Isolde." Mr. Sutro was very enthusiastic about her. She was the best and most magnificent woman he almost ever saw upon the stage. The fame of the performances at Bayreuth grows as each year goes by. Those wishing to hear each performance are far greater than can be accommodated. Places have to be procured weeks and weeks beforehand. Americans make up more than one-third of the audiences. After his stay in Bayreuth, Mr. Sutro went to Munich upon the invitation of Mr. David Neal, the artist, who wished to paint his portrait. When the portrait was finished it was sent to Berlin, where it was seen by the great art connoisseur, Fritz Gurlit. Gurlit thought the portrait such an excellent one and such a fine piece of work that he hung it in his private gallery for some time. Mr. Sutro visited Nuremberg, Cologne, Strasburg, Heidelberg and many other places, and also Metz, which he reached on the 18th day of August, the anniversary of the battle of Gravelotte. The town was dressed with flags. Mr. Sutro and his wife and daughters drove out to the battlefield, where he saw several regiments of German troops. Leaving Metz, the party went direct to Paris, where, with all Americans, he took in the exposition. Mr. Sutro thought it wonderful, but considered the American exhibit very poor. "I met Edison," said Mr. Sutro, "and he said: 'We Americans must hang our heads at our exhibition.'" Mr. Sutro met Edison at Buffalo Bill's show. After the performance a number of Americans met in Buffalo Bill's tent. Among them were Edison, Chauncey Mitchell Depew, Whitelaw Reid, Judge Johnson, of Washington; Mr. Sutro and several other Americans. Mr. Sutro ascended the Eiffel Tower while at the exposition. One charming experience he had while at Bayreuth was a reception given by Madame Wagner, which he attended. Mr. Sutro's return home was not so pleasant. He started on the Donau. When a few hours out there was a terrific storm, and the ship would not obey her rudder. A madman slept in the berth above him, and the crazy man thought Mr. Sutro wanted to shoot him. The Donau put back, and Mr. Sutro started on the Werra. Another storm was encountered on the way home, and he was awakened by water dashing in his face. He thought his last hour had surely come, but he found that a water tank above him had upset, and he was getting the benefit of it. Mr. Sutro's family are still in Europe.—Baltimore "American."

Communication.

Editors of the *Musical Courier*:

THE notice of the adjourned meeting of the Piano and Organ Manufacturers' Association at Clarendon Hall next Thursday evening, and the invitations sent to the trade to be present, naturally suggest some inquiries as to the object of the proposed association. The matters of credits, freights and clubs, originally given out as the object of the association, have doubtless been abandoned, as the trade has not considered them needed. The refusal of the resolutions offered at the first meeting denouncing the use of the stencil was unfortunate, and has in some minds tainted the whole affair, giving the impression that the sole object was to remove and change the late legislation in regard to the use of the stencil on pianos. This impression may be entirely erroneous and unfounded, but the gentlemen who are engineering this meeting may as well understand that there must be no uncertain sound in regard to the stencil by this association, if they expect the co-operation of the respectable members of the trade. The one burning question in the piano trade to-day is the question of the stencil. It is very desirable that the piano trade should know how this association stands upon that question. Perhaps you can help the trade to ascertain the facts.

CONCERT PITCH.



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PARIS AND NEW YORK.

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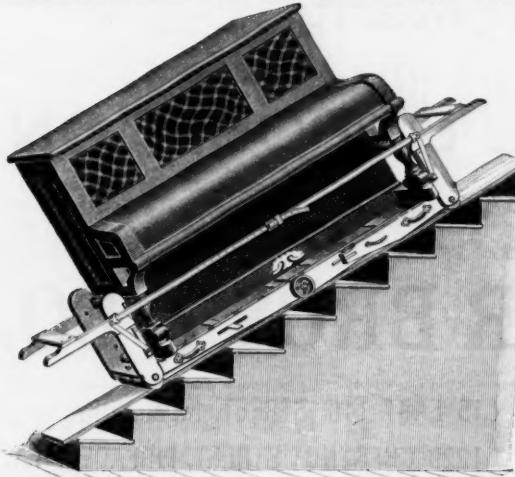
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CLARENCE BROOKS & Co.,
MANUFACTURERS OF
Fine Piano Varnishes,
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GOLD MEDAL,	- - - - -	MELBOURNE, 1881.
DIPLOMA OF HONOR,	- - -	ANTWERP, 1885.
GOLD MEDAL,	- - - - -	PARIS, 1889.

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the most delightful toilet accessory ever invented,
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& GRAY:
PIANOS
ESTABLISHED 1837.

Factory, 543, 545 & 547 Broadway,
ALBANY, N. Y.

New Invention in Piano Tuning.

WE illustrate below a recently invented device for piano tuning which appears to have met with considerable favor abroad. From the sketch shown below it will be seen that the arrangement is one of extreme simplicity, and one which should work readily and easily.

This is, of course, mere conjecture, but the theory of the in-

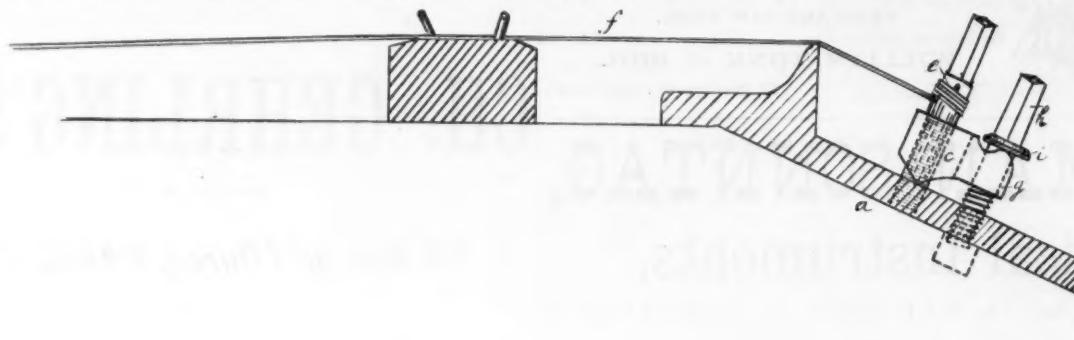
vention is so directly applied that its practical use should be easily demonstrated. We shall soon be in a position to express our views very fully on the value of the invention, as the owner of the patent has dispatched to New York an instrument containing the improvement in its existent and practical state. When it arrives, we shall have the pleasure of advising our friends where it may be seen.

We are told that the invention has been accorded high praise in Europe, and that it fully justified the commendation bestowed upon it.

In the upper surface of the bar, as near as convenient to its

key, and having a collar or washer, *i*, which presses upon the sides of the forked bar *g*, which are preferably rounded to allow for its varying position.

A bar with two adjustable pins as described is used for each wire which is to be stretched, and the entire apparatus may be arranged in any suitable position, the heads of the pins being in the same position as those in any ordinary piano, so that the tuning key may be readily applied.



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front end, is made a vertical hole, into which is screwed or tightly fitted a peg or pin, *c*, of the usual kind, to which the end of the wire *f* to be stretched is fastened and wound round in the usual way, the upper end of the pin being made to fit an ordinary tuning key, by which the pin may be turned and the wire tightened when desired.

The back end of the bar *c* is forked at *g*, and through the forked end is passed a second vertical screw pin, *h*, the lower end of which is screwed into the foundation plate *a* of the apparatus, its upper end being also made to fit the tuning

After turning the key *e* until the wire attached to it has received a moderately accurate tuning, the most delicate shading or grading of tone may be secured by turning the pin *h* which acts directly upon the pin *c*, and inclines it toward the second pin *h*, stretching the wire the most minute and in calculable distance.

The inventor claims that by his method pianos can be not only more accurately tuned, but that the action of the double pin is so easy and free that the time occupied in tuning is greatly minimized.

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They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

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THE BEHR PIANO

— HAS BEEN AWARDED A —

GOLD MEDAL,

The First Award of Merit,

— AT THE —

MELBOURNE CENTENNIAL EXPOSITION.

The Award was made January 31, 1889.

Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

BEHR BROS. & CO.,

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FACTORY: 292-298 ELEVENTH AVENUE, NEW YORK.

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Concert Oratorio and Vocal Instruction.
Address 27 Union Square, New York.**ALBERT MORRIS BAGBY,**
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Violinist. Open for Engagements.
225 East 8th Street, New York.**MR. VICTOR HERBERT,**
VIOLINCELLO VIRTUOSO,
Will accept engagements for Concerts and Solo
work also a limited number of Pupils.
Address 212 East 14th Street.**ANNOUNCEMENT.**
From February 1 the price of the 7 Octave
Practice Clavier will be changed from \$54.00 to
\$60.00 with a discount as formerly of 10 per cent.
for cash.**THEODORE PEET,**
Teacher of Piano and Harmony.
Address care of J. W. Currier, Esq.,
18 East 17th st., New York.In consequence of urgent requests
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Court Singer to T. T. M. M. the Emperor and
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—Mr. Page is making a great record at Burlington, Vt.
—The new music store at Manasquan, N. J., will be occupied by A. Havens.
—E. H. Sherman, of Butte, Mont., lost \$8,000 in the fire which occurred there on September 29.
—The first of the new pianos to be manufactured by the Waterloo Organ Company will be turned out in a few days, possibly this week.—Rochester, N. Y., "Chronicle."
—From the Detroit "Free Press" we glean the following item:

"The Farrand & Votey Organ Company has received an order from London, England, for eight carloads of organs."

—Mason & Risch have just received news from their agent, George F. Wells, San Francisco, that their Vocation organ had received the highest award over all competitors in reed and cabinet organs at the Mechanics Institute of California.

—Warren Collins, of the firm of Collins & Armstrong, returned yesterday from a two months' tour of the Northern and Eastern States in the interests of his firm and of the Chicago Cottage Organ Company. This organ company is now making 1,800 organs a month, and is the largest organ factory in the world. Mr. Collins has charge of several of the Southern States for this company. Mr. Collins says he has made several converts for Texas and Fort Worth, who contemplate moving here.

—Just as this issue of THE MUSICAL COURIER is being placed on the press, we note that the Emerson Piano Company has displayed its first grand piano in New York, at its waterroom, 92 Fifth-ave. We have no time to comment on the merits of this instrument further than to say that it marks an initial stage of a new venture, which is of sufficient importance to be remarked by every thoughtful man in the trade. The day has arrived when the magnitude of this firm's efforts must be recognized as being of high importance.

—The Sterling Company was packing a handsome Style D piano yesterday, to be shipped to Amapola, Spanish Honduras. It was first put into a zinc case and soldered up, being perfectly water tight, and then it was placed in an ordinary box. After reaching the coast of Honduras the piano will be carted 80 miles by oxen. The instrument was consigned to an agent in that country. Within the past few days the company have received an order from a church in Japan and one from a church in New Zealand for organs.—Ansonia, Conn., "Sentinel."

—The ceremonies of laying the corner stone of Music Hall, in which the coming Sängerfest will be held, took place this evening in the presence of a large concourse of citizens. The ceremonies were preceded by a grand procession of civic and military organizations. Many buildings along the line of march were handsomely decorated. The ceremonies consisted of addresses in German by Dr. B. B. Maas, and in English by Judge W. W. Howe, and vocal contributions by local and visiting singing societies. Mr. Jacob Hassinger, president of the Sängerfest, was master of ceremonies. This hall, when completed, will have seating capacity of 6,000 in the auditorium and 1,800 on the stage.

—Mrs. Abigail Gregory Mason, widow of Dr. Lowell Mason, the musical composer, died at Silver Spring, her home, on the Orange (N. J.) mountain side, yesterday morning. Mrs. Mason was born in Westboro, Mass., in 1797, and was married to Lowell Mason in 1817. They settled in Orange in 1855. She had four sons. The two elder, Daniel G. and Lowell, Jr., died some years ago. The others, Dr. William Mason, the pianist, and Henry Mason, president of the Mason & Hamlin Organ and Piano Company, are still living. Mrs. Mason was of a warm and generous nature, and the extent of her private benefactions will never be known. Of late she had been confined to the house through advanced age. She preserved her mental faculties unimpaired to the end.—New York "Tribune."

—In order to meet the demands of their increasing business, the Mason & Hamlin Organ and Piano Company has decided to occupy the ground floor of its building on Tremont-st., heretofore occupied by Messrs. Ferd. French & Co., the carriage dealers. This step has become imperative because of the lack of room to properly display their pianos and organs in the present salesrooms of the concern, which, with the offices, are up one flight. These will still be retained, and more than double the room heretofore used will be at the company's disposal for display and salesroom. The ground floor salesrooms will be most inviting, and every facility will be afforded ladies and gentlemen in making a satisfactory selection of an instrument. In addition to its manufacture of organs, the Mason & Hamlin Company now make about twelve styles of pianos, upright and grand, the latest to be placed on exhibition being their new "Baby Grand," 7½ octaves, three unisons, improved mode of stringing and tuning, improved repeating action and sostenuto pedal. It is an elegant instrument and in every way worthy of the fame of its manufacturers. The new salesrooms will be occupied about October 15.

A Brisk Season Promised.

PROMINENT MERCHANTS REPORT LARGE SALES AND A BRIGHT OUTLOOK.

INTERVIEWS with leading merchants in all branches of trade point to the fact that the season just begun will be a good one for business. The cool weather has been no unimportant factor in brisking things up, and money seems to be plenty. There is a tendency on all sides to buy only the best of everything, and prices, while low, give a fair profit to the merchant.

"Our sales of pianos and organs during the month of August," said William G. Fischer, of 1221 Chestnut-st., yesterday, "were larger this season than ever before during our thirty years of business experience, and there is a tendency to buy the best of everything." Mr. Fischer, while catering to all tastes, makes a specialty of those superb instruments, the Decker Brothers and Haines Brothers pianos, and the Mason & Hamlin organs. They can furnish purchasers with pianos worth all the way from \$275 to \$7,000, and they will warrant every instrument. The happy medium between these two extremes is the \$400 piano, which is as good as the more expensive ones, and placed in finely made cases of walnut, ebonized and plain, and oaks in special designs. The costly instru-

ments are made only to order, and the more expensive woods, satin, rosewood and mahogany are used. Organs range in price all the way from \$22 for the cheapest up to \$2,200 for the costliest.

If one purchases a fine piano or organ it is well to place it in a room the furnishings of which are not incongruous. Philip C. Shaffer, of 1216 Market-st., who began the manufacture of artistic furniture during the centennial year, can give a prospective purchaser valuable hints as to what is correct in style, material and design for house furniture. He has secured for his goods an enviable reputation, and a set of Louis XV. chairs of gold, upholstered in magnificent materials, in his big show window attracts crowds of admirers. Oak is the principal wood used for all purposes this season, but Mr. Shaffer has some beautiful chamber suits in natural cherry, one of the features of which is a dressing table provided with a tall cheval glass for full length views.—Philadelphia "Record."

A Great Enterprise.

AMONG the many improvements and worthy enterprises in our beautiful city there are none to which we can point with more pride than to the well-known and popular music house of Hume, Minor & Co., situated on Ninth-st., opposite the Capitol-sq.

The energy and enterprise of these gentlemen has virtually brought the great piano and organ factories of the North right at our doors, where we can purchase the best make of instruments at prices which cannot be duplicated in the larger cities North, and they deserve the thanks and patronage of our citizens for bringing to our city not only these advantages, but for concentrating a trade here from the South which heretofore went North. George A. Minor, the head of the Richmond house, has been a familiar figure upon the streets and in the homes of the Virginia and North Carolina people since boyhood. The confidence of the people which he enjoys is too well known to be given any mention. Pursuing the study of music by the light of the camp fire during the war, he succeeded in placing himself in the front rank among the musicians of the South, and is the pioneer piano and organ salesman of Virginia and North Carolina, and to him more than any other man is due the growth of the music trade in these States, nearly every music house in this city, and many in other parts of the State, being the fruits of his energy and enterprise. Throughout the entire States of Virginia and North Carolina the name of George A. Minor is a household word, while his partners, R. G. Hume & Brother, of Portsmouth, and Hume & Parker, of Norfolk, are the oldest dealers in Virginia, having been known for years as the old and reliable piano and organ houses of the South.

Hume, Minor & Co. have never permitted their names to be associated with any but first-class pianos and organs, and at the recent Virginia and North Carolina fairs carried off the first premiums on the great Wheelock pianos and the sweet toned Wilcox & White organs. The justly merited reputation which this firm enjoys makes it perfectly safe for anyone to order an instrument by mail or telegraph, knowing that prompt and careful attention will be given to its selection by competent experts, every member of the firm and all the salesmen and employés being practical piano and organ men.—"The State," Richmond, Va.

Schubert Premium.

YORK, Neb., September 6, 1889.
WE, the undersigned, judges of musical instruments placed on exhibition at the New York County Fair, by Eben Perry, music dealer, have thoroughly tested the Schubert piano. The tone is full and resonant; the action very nice and easy to the touch. We are very much pleased with it, and sincerely hope that the Schubert pianos will meet with the success they so justly merit.

MRS. D. E. SEDGWICK,
MISS MABEL COBB,
MRS. E. A. WARNER,
Judges.

YORK, Neb., September 6, 1889.

This is to certify that we have thoroughly tested and examined the Chicago Cottage organs, and pronounce them in every manner first class. The tone is excellent and the touch is light.

MRS. D. E. SEDGWICK,
MISS MABEL COBB,
MRS. E. A. WARNER.

A Piano Story.

IN the Circuit Court yesterday afternoon the attention of Judge Depue was taken up in a replevin suit brought by Mrs. Josephine E. Wambold against S. A. Ward, the well-known piano dealer. Mrs. Wambold in her testimony stated that she had purchased a piano from Mr. Ward several years ago, agreeing to pay \$250 for it in monthly installments. When \$14.50 remained to be paid Mrs. Wambold called at Mr. Ward's place of business and paid the full amount, stating at the same time that the piano was now paid for. Mr. Ward, however, denied that she owned the piano, claiming that she had only rented the piano from him. Later on Ward's men called at Mrs. Wambold's house and took the piano away. The case is still on.—Newark "Register."

A Contribution to the History of the Jankó Keyboard.

[TRANSLATED FOR THE MUSICAL COURIER.]

(Concluded.)

I WAS compelled to pardon the lady, for it was evident that the piano makers could not see in this mode the importance of the invention.

The maker to whom Jankó showed his model to induce him to build an instrument had, during a course of years, in the most unselfish manner, at considerable sacrifices, carried out the ideas of inventors without success; he therefore regarded every new invention with the greatest distrust and every difficulty as unsurmountable. He therefore declined the job; he declared that the new instrument could never be accurate because the long key would at the beginning move quite differently from the end, and because the keys must be constructed in the form of rays, which likewise would lead to uneven playing, as only straight levers are accurate.

The difficulty seemed to me clear, but not so the impossibility, for to-day no one thinks it lunacy to say that one might while in Europe play on an organ in America per cable. Already deeply interested in the matter, I went to my friend the harmonium maker, Kotykiewicz, begging him to build a harmonium on the Jankó principle. Kotykiewicz deserves the praise of having most unselfishly fostered Jankó's plans. Without his active aid Jankó might probably be to-day at the same point as before the building of the harmonium. The good fellow made the instrument with his own hands, and brought it out faultless in a short time. What must have been Jankó's feelings when it arrived at his home at Totis! The first joy, however, was brief. He could not banish the spirits he had evoked. There were now no finger passages to dread, but the countless possibilities perplexed him. He felt like a hen that had hatched out a duckling. However perplexed the search for easy finger passages must have made him, this aimless groping about week after week must have been unsatisfactory, especially with the consciousness that his attempts were certainly talked about, criticized, laughed at by the whole town, by people who to-day may be proud of their own, but who then could not understand that a gifted man should give up his career to sit before a stupid instrument on which he could not play even "O du lieber, Augustin." What deep sorrow every failure must have cost Jankó! what torments must he have endured! but how happy, how blessed, must he have breathed when he finally executed a piece faultlessly. It was the "Pilgrim's Chorus," from "Tannhäuser," with which Jankó's keyboard first entered the realm of music. In playing it Jankó felt the rapture of knowing that his dream, to make a step forward in music possible, will be a verity, for never before Jankó did an artist render the "Pilgrim's Chorus" in the fashion he did on a simple harmonium. He now went gaily onward, piece after piece was studied and a year afterward Jankó publicly demonstrated in Vienna the value of his invention by an unexampled performance.

The audience and the critics all expressed their acknowledgments of the merit of the invention, but all concluded with the question whether it could be applied to the piano with equal success.

Even now no piano maker would undertake to build an instrument on the new system, and for the harmonium and organ the invention had little value, because there are large instruments in which, by the use of the register, many notes can be made to sound by a single touch. At length he found a piano maker, Rud. Will. Kurka, who has the merit of building the first piano on the Jankó system. Kurka had the happy idea of putting the new keyboard to an old piano, so that by removing one and inserting the other the method of playing could be changed, a system which still exists almost without exception. Kurka undertook the manufacture, and did so in consideration of having a monopoly of manufacture in Austria-Hungary for five years. In October, 1885, the instrument was ready, and on March 25, 1886, Paul von Jankó gave his first piano concert in the small hall of the Musical Society with the following program:

Fugue, for organ.....	Bach
Rhapsodie, G minor.....	Brahms
B flat sonata and etude.....	Chopin
"Erlkönig," "Wanderer," "Spinnerlied".....	Liszt
Hongroise Rhapsodie.....	Székely
Pilgrim's chorus, "Tannhäuser".....	Wagner
Waltzes from Delibes' "Naias".....	Jankó
Special arrangements for the new keyboard.	

It will be seen that Jankó had set himself no light task and it is surprising with what certainty he had mastered his task in so short a time. The success of his memorable historical concert was sensational. Never before did I see the audience so excited after a concert as then. They swarmed round the instrument like bees.

After this success I thought that Jankó would be admitted to citizenship, but I had soon to learn how hard is the introduction of an invention of which the use must first be learned.

Loud voiced opponents soon arose. A certain Mr. Wenzel Schwarz published a pamphlet in which he attacked it root and branch. From this pamphlet it seems that Mr. Schwarz regarded me as the author of Jankó's writings, perhaps even as the actual inventor, and therefore pelted Jankó because he wished to hit me who had refused to recommend the intro-

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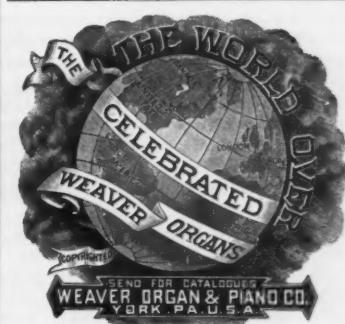
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duction of his "piano school" into the conservatory. The conservatory, which did not accept his offer to lecture there, had been already attacked by him in one of his pamphlets, the proceeds of which he devoted to the persons who suffered from the floods at Szegedin.

In this pamphlet against Jankó he remarked that he had not attended Jankó's lectures, but was convinced that the whole theory was worthless. Although it is certain that Mr. Schwarz has exposed himself to endless ridicule in musical history through his pamphlet, yet it is equally certain that for the moment he hurt Jankó's prospects. He soon found companions who blew their best on the same horn, and only too many who were glad to believe what he said, because they were afraid of the trouble of learning the new keyboard.

The main attack was on the duller tones arising from the oblique lever of Jankó's keyboard. It is incontestable that the straight lever has more power than the oblique one, but it must not be forgotten that the fingers are levers too and that they lose power when they have to be used obliquely. The closer the fingers are kept together the greater the power, as the greatest power lies in the clenched fist. What the piano, then, loses in power by an oblique lever the finger gains by its straighter position, and there is this to be considered also, that the fingers become injured by overstretching, and it is better to strain the piano than the hand.

As this cannot well be otherwise, in the case of new inventions, there were at first all kinds of little deficiencies in the technical execution. For these the whole system was held responsible, just as at the first representation of an opera the public is inclined to assume that the composer composed the prima donna's catarrh.

Thus the ground was cut away under the feet of the Jankó keyboard in Vienna and Austria, and its introduction, furthermore, rendered difficult by the monopoly given to one bugle maker. In Germany, however, circumstances were much more cheering. In Saxony the invention was quickly appreciated. The king visited Jankó's concerts and invited him to the palace to explain the principles of his system. Soon there came a tournée through the most important cities. Orders came from all parts of the world. One maker after another began to build Jankó pianos, among them being firms of world wide fame. Up to the present time the following firms have made Jankó keyboards: Berdox (Heilbronn), Blüthner (Leipsic), Cuyper (The Hague), Delbleff & Co. (Leipsic), Dörner (Stuttgart), Dorheim (Eithfeld), Daysen (Berlin), Endres (Berlin), Ehrbar (Vienna), Erhardt (London), Fahr (Zeitz), Felumb (Copenhagen), Ibach (Barmen), Kaps (Dresden), Gebrüder Knafe (Münster), Knaas (Coblenz), Kohl (Hamburg), Korb (Chemnitz), Kotykiewicz (Vienna), Kurka (Vienna), Mattern (Amsterdam), Meyer (Lubeck), Mühlbach (St. Petersburg), Müller (Dresden), Neumann (Hamburg), Perzina (Schwerin), Pratsch (Vienna), Römhild (Weimar), Rönnisch (Dresden), Rosenkranz (Dresden), Schaaf & Co. (Frankfort on the Main), Schiedmayer (Stuttgart), Schön (Berlin), Smalders (Maastricht), Stelzhammer (Vienna), Thieme (Raudnitz), Vogel (Plauen), Weber (Berlin), Weidig (Jena), Wemer (Dresden), Zierold (Leipsic); they shipped instruments to Austria-Hungary, Germany, Holland, England, Russia, Italy, Portugal, Denmark, Sweden, Norway, North America, Venezuela, Brazil and Java.

The invention grew steadily in favor. The Jankó keyboard was introduced to the Stern and the Scharwenka con-

servatories at Berlin and in the high music school of Chemnitz. Improvements were effected—for instance by A. H. Francke (Leipsic), who built a square piano with a simple lever, which for the first time rendered possible a style of play corresponding to that of the common piano and which was generally adopted for the square piano. Julius Blüthner (Leipsic) devised a parallel action by equalizing the position of the touch, which obviated the objection that the inequality of the lever arms in the various rows could not be removed. To facilitate the easier introduction of Jankó's discovery, the *versat-clavatur* is of special value, for it, like the well-known *waspoisteur*, can be applied to the old piano, whereby the player on the new instrument strikes at the same time the corresponding keys of the old one.

Thus the difficult, tedious and perilous removal of keyboards when the system had to be changed became superfluous, and the player can, if he carries with him a transportable keyboard, have opportunity to display on any old piano his skill on the new. Of course this auxiliary apparatus will not do for the highest style of concert playing, but is sufficient for purposes of study, and will be of value even to the virtuoso because it can be used as dumb piano. Another valuable invention is that of the double piano by Rosenkranz, of Dresden, combining the old and new keyboards in a very handsome form.

A proof of the progress of Jankó's piano is seen in the fact that the sale of works of instruction for the new keyboard increases. The advantages of the new Jankó piano are conspicuous in the school. The position of the fingers in striking a chord is the same in all the twelve keys; if you once have the right position of the fingers for one scale or one chord, it is right for all the twelve keys. Moreover, in the usual forms of the scales of thirds and sixths in any key of the common piano you find the sample position of the fingers for all keys of the new pianos. Other advantages are the easier stretch. I have several pupils who can easily stretch two octaves, and can reach distances which otherwise would only be possible for four hands; skips, too, are much easier. Liszt's "Campanello Etude" can be played without any skips. The hand is never forced into an uneasy position as in the common keyboard, it is never so cramped as is the chord f flat, g, b, d, and it is easy to execute in full trill time with one hand, g, d, b, g, f flat; g, d, b, g, f flat; transposition into any other key is easy for any dilettante. All that is necessary is to begin at another place and play as before, and the piece is rendered in another key. In brief, the Jankó keyboard renders easier what was before possible, and possible what was before impossible.*

The greater was the success of Jankó in Germany the worse he fared in Austria. I regretted this especially, as it ruined the appearance of my best pupil, Miss Gisela Gulyás. In six weeks she so far mastered the new piano that she could play brilliantly Liszt's transcription of the "Spinning Song" from the "Flying Dutchman." Half a year later she played at the same concert, simultaneously, on the old and new instruments, but she finally decided definitely for the new. But her concert tour in Austria was broken up by it. The only concert instrument which had been built in Austria with the Jankó keyboard had suffered by careless transportation in all kinds of weather and all seasons and could not be used. He did not approve of having a new piano built in Austria, where Jankó was, like a prophet in his own country, not appreciated.

* See the pamphlet "Eine Neue Claviatur von Paul von Jankó" (Vienna, Wetzlar), for details.

ated, while to import one from Germany was costly on account of the high duty. Miss Gulyás, therefore, had to go to Germany, where she concertized with great success. At Berlin she played in the orchestral subscription concerts, conducted by Arthur Nikisch, at which Sofie Shealer and Annette Essipoff assisted, and gave concerts also in Leipsic, Dresden, Halle, Mannheim, Darmstadt, Heidelberg, Chemnitz, &c.

Meanwhile the prospects of the new piano kept on improving, and a decided change for the better, even in this city.

Mr. Kuska resigned his exclusive right of manufacture, and the court piano maker, Friedrich Schobar, undertook to build instruments. His hastily constructed concert grand had such a fulness and capacity of modulation in tone that henceforth nothing was heard about injury to the tone or method of playing, for this instrument could bear comparison with any grand with the common keyboard. The instrument thus passed into good, reliable hands, and the lamentable *clavier misère* of the inventor came to an end.

Whoever is lucky enough to possess hands so constructed as to play all existing works on the old inconvenient piano can wait with comfort till new works are produced which are impossible for him—a case bound to occur speedily, as may be seen from Jankó's "Noila Waltzes."

No one will regret learning and studying the new instrument, for its whole magnitude is still hid in the future, and the results of the victory will only be seen hereafter. Jankó's invention is an advance in art which does not destroy the old, but gives the old new life. It is an invention to be compared with that of chromatic brass instruments. What that means anyone can see who reflects that Richard Wagner would never have been what he was without such instruments, for he never could have used such unusual chords or modulated with such luxuriant instrumentation through old keys. And how fierce was the opposition to this discovery! Men who thought themselves infallible, and were deemed infallible, obstinately attacked it. We have only to turn back to the fourth book of B. Marx's "Compositionlehre" to find confirmation of this remark; yet to-day, in no part of the world, in no orchestra, in no band, is there a Wald horn player who plays on the Natural horn. So, too, the Jankó piano which, like the chromatic brasses, can do all that used to be done, and which could not help but contribute new treasures to art as soon as a composer arises to elevate it. It is certain that if the Jankó piano were the older instrument no living soul would have an idea of inventing the old keyboard with its willful difficulties.

All lovers of progress, then, who cherish sufficient love for their art to take a little trouble ought to study the new piano. The old tiresome system may be continued by those who do not long for technically difficult tasks, for Weber, Thalberg, Henselt, Liszt, Chopin, Schumann, Rubinstein, Brahms, and whose playing is sufficient for their purposes; but whoever has had cramp after cramp by stretching at the old piano, till with tears he had to abandon his favorite works, let him pull himself together and become accustomed to the new instrument. With good instruction he can do this by diligent study in a few months. To show that performers accustomed for years to the old piano can quickly learn the new is the object of the concerts, the programs of which follow (see future issue *MUSICAL COURIER*). They will not prove that one can play on the new piano better than anyone on the old, but that adult performers who have played all their lives on the old, can in a brief time be at home on the new.

HANS SCHMIDT.

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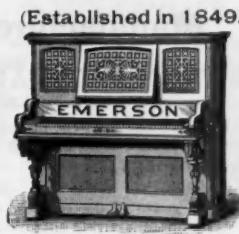
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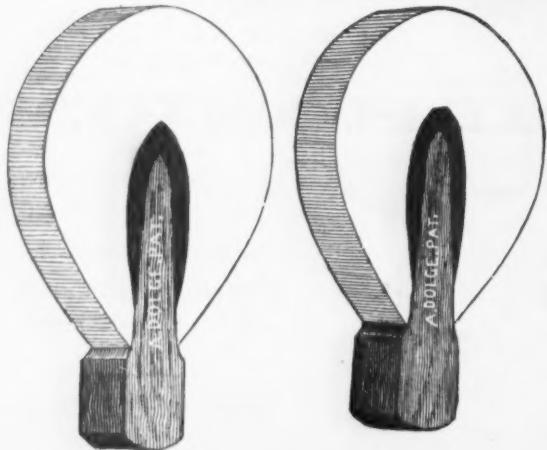
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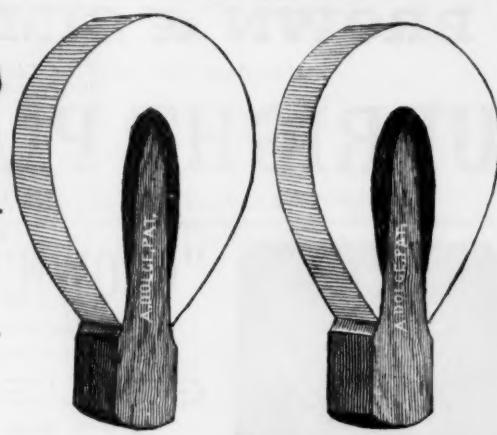
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